

6-2  
XI  
F. 33



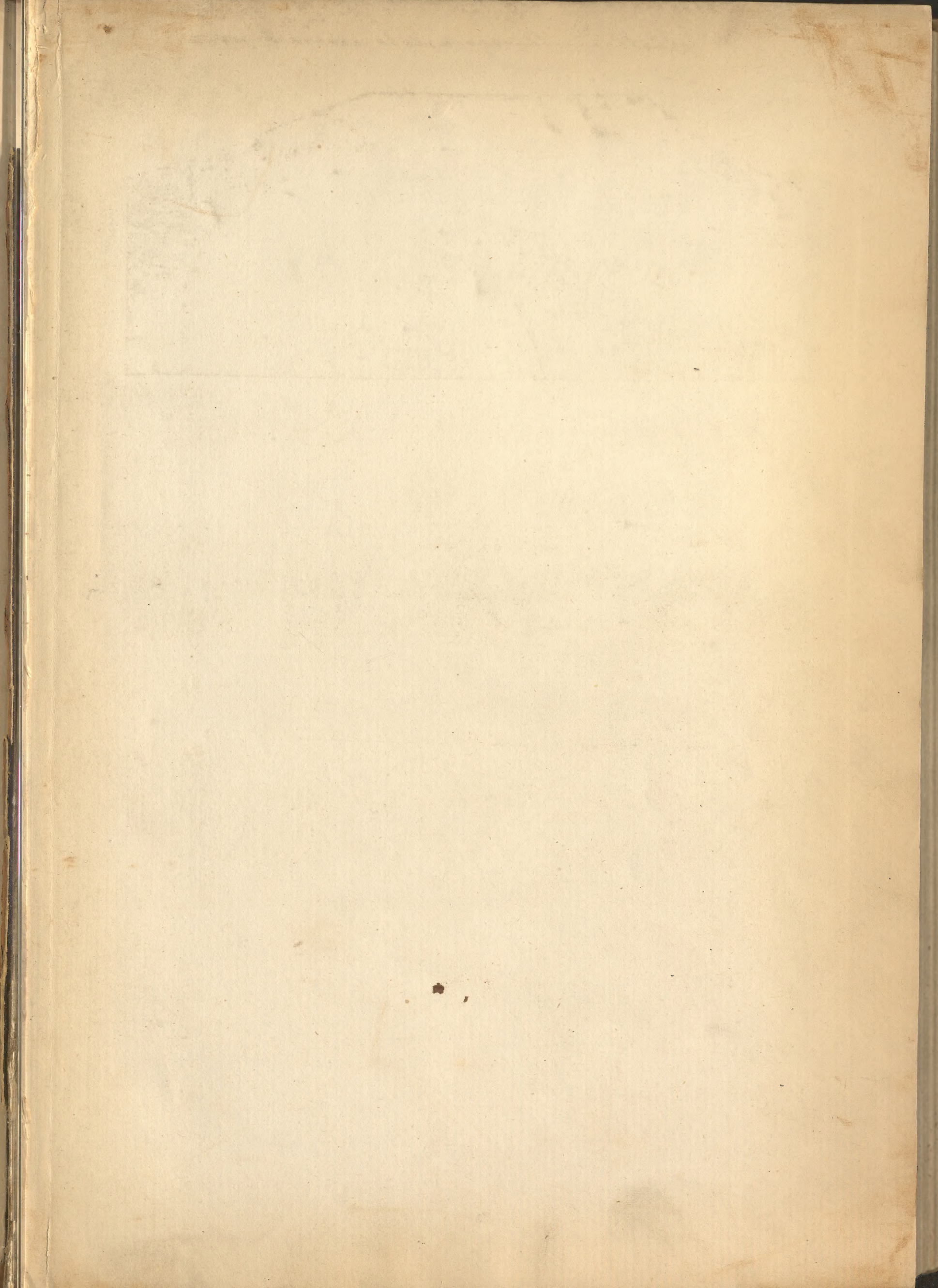
Charles Wesley.

Note. Dr Arnold First selected from Handel's works  
The Omnipotence. Then his selection.

We first had many Parts of The Chandos  
Anthems. but this Performance hath been  
more usually Performed, during Lent.













# REDEMPTION

*A SACRED ORATORIO*

*In Score;  
Selected from the*

*FAVORITE WORKS OF*

*G. F. HANDEL,*

*And formed into a  
Regular Drama;*

BY  
*Samuel Arnold,*

*Mus : Doc : Oxon :*

*Organist of Westminster Abbey.*

— AND —

*Price Two Guineas*

*Organist & Composer to his Majesty &c.*

*London Printed for R. Birchall at his Musical Speculating Library, No 133 New Bond Street.*



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(2)

## PREFACE.

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The judicious Selection of Music performed at the Commemoration of Handel in Westminster Abbey, and the Pantheon, first gave the idea of compiling & bringing into one performance, or regular Drama, those great and favorite Works of this justly admired Author; I have only to regret that the compass of time allowed for the performance of an Oratorio is so short, as to deprive me of adding many more of his capital compositions that would have greatly enriched the Work.

In the arrangement of the pieces, care has been taken not to alter the harmony, or to interfere with the melody of the Voice part, excepting to divide a Note as occasion required, in order to accommodate particular syllables in the words adapted to his Italian Airs.

The Drama opens with a description of the Creation; which being accomplished, it hastens to the grand scriptural Type of Christ; that of Abraham's faith in offering his Son Isaac. After which, the History of Joseph being sold to the Ishmaelites and the departure of the Children of Israel with Moses their leader out of the land of Egypt, concludes the first part.

The stories of Joshua, Deborah, Saul, David, and the Coronation of Solomon, compose the second part.

The third part opens with the journey of Joseph and Mary from Galilee to Bethlehem, the Birth of our Saviour; his Mission, Death, and Resurrection follow; and the Oratorio concludes with praise and thanksgiving to God, and his Christ, for the glorious consequences of the whole; **Viz: Our Redemption**

C. Arnold.



(3)

OVERTURE

Tromba 1.<sup>o</sup>

Tromba 2.<sup>o</sup>

Principale

Timpano

Hautb: 1.<sup>mo</sup>

Hautb: 2.<sup>do</sup>

Violino 1.<sup>mo</sup>

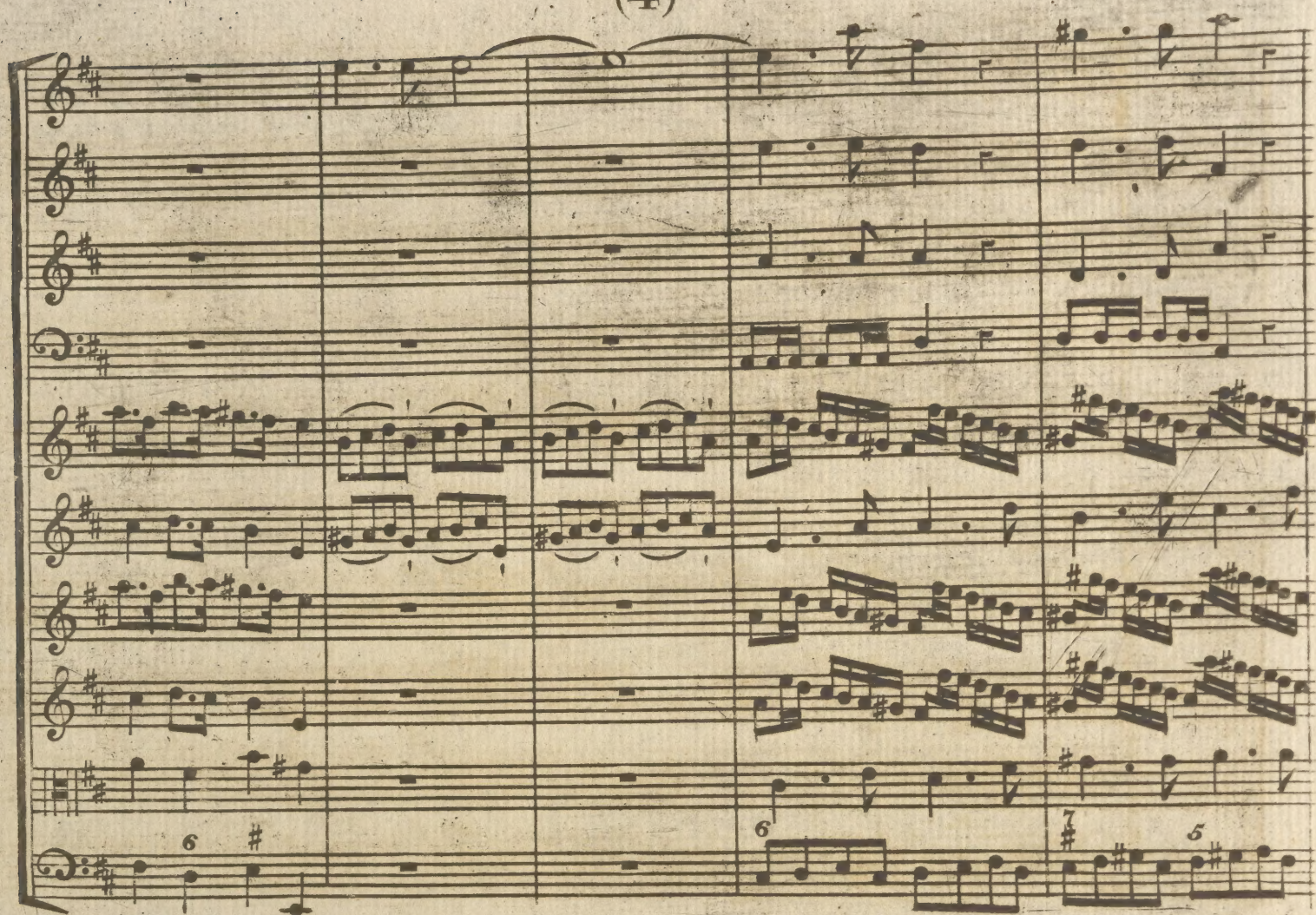
Violino 2.<sup>do</sup>

Viola

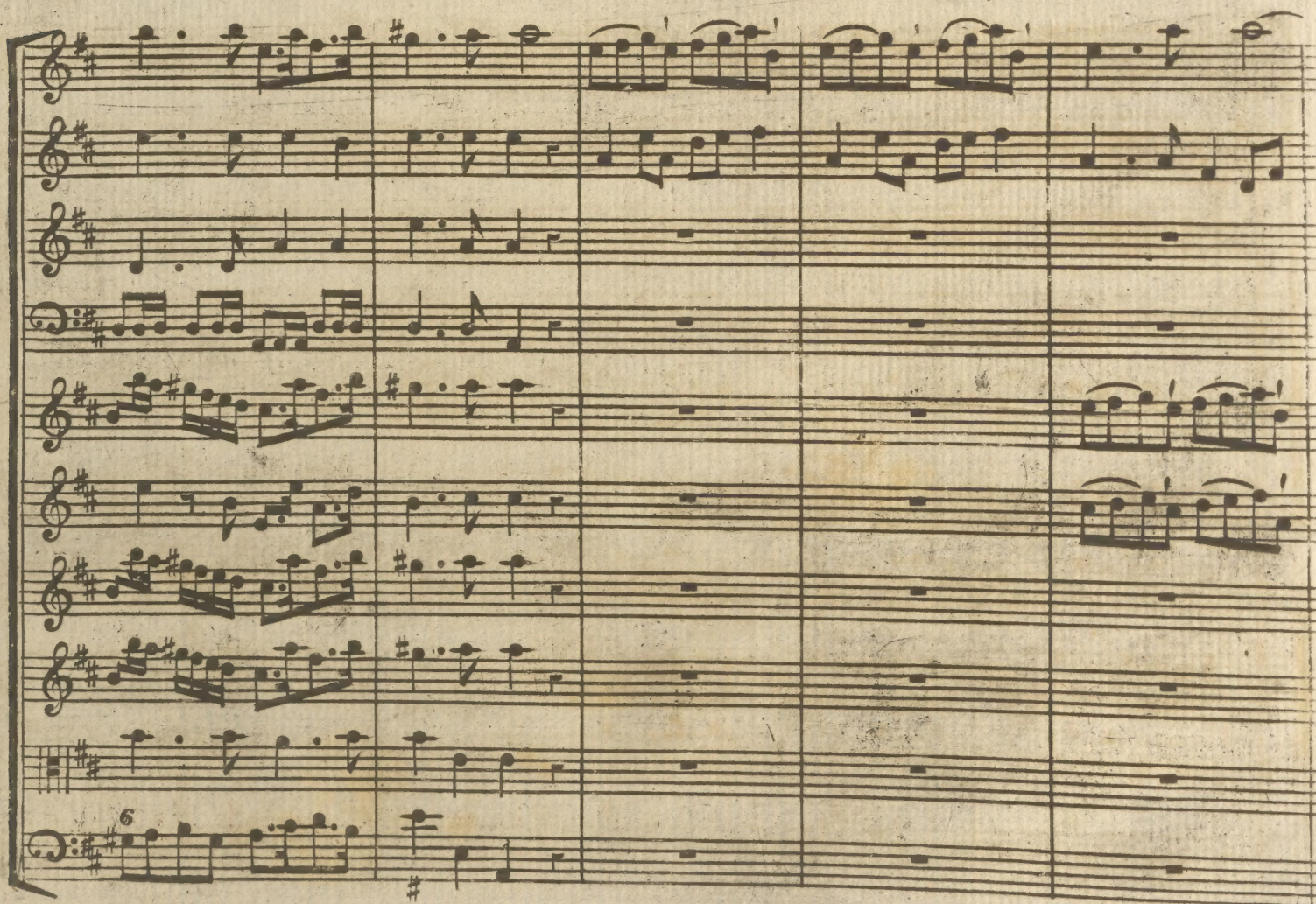
Tutti Baffi



(4)



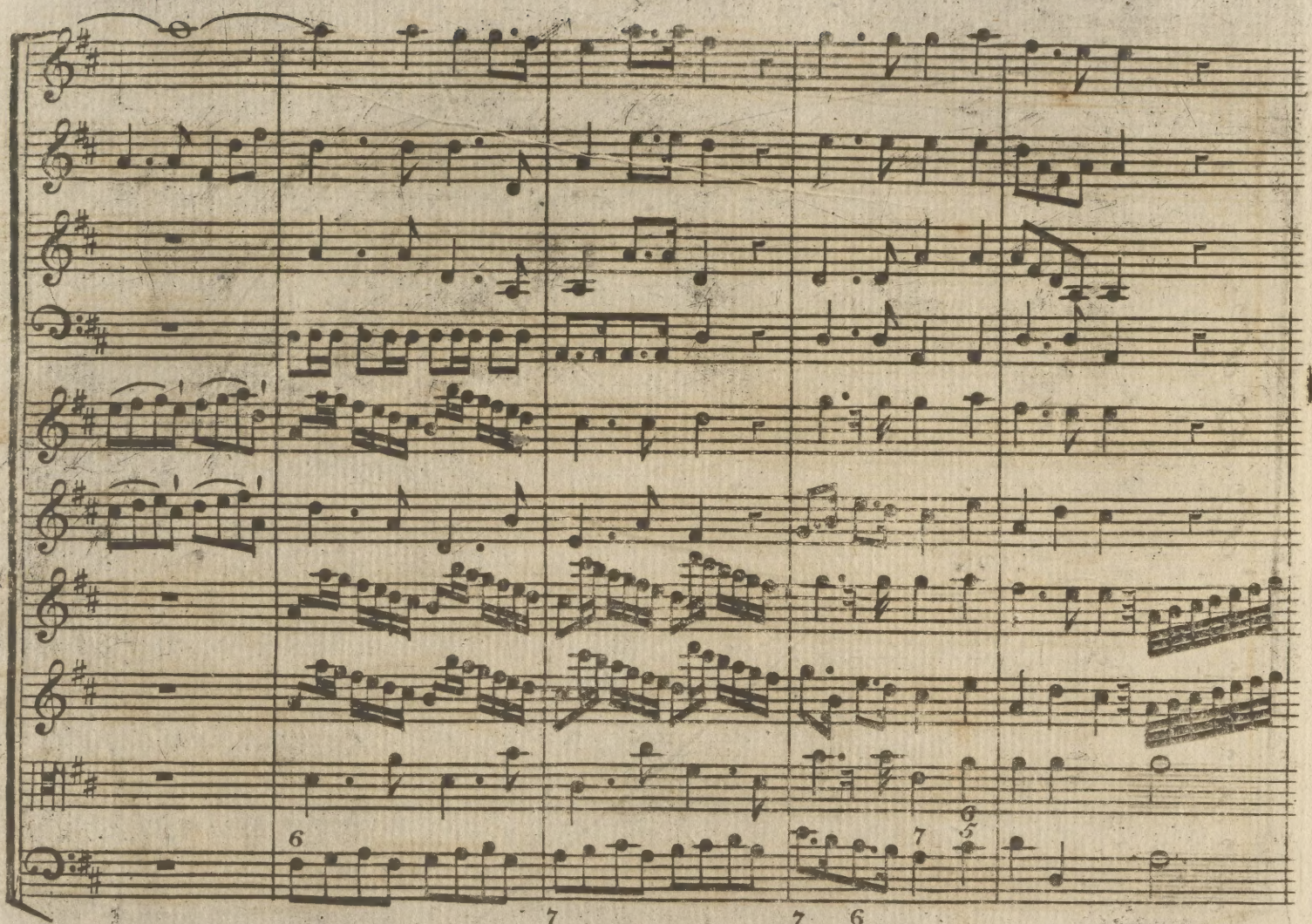
Handwritten musical score system 1, consisting of eight staves. The first four staves are treble clef, and the last four are bass clef. The key signature is one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. A large slur covers the first four staves. The bottom staff has a '6' and a sharp sign below it.



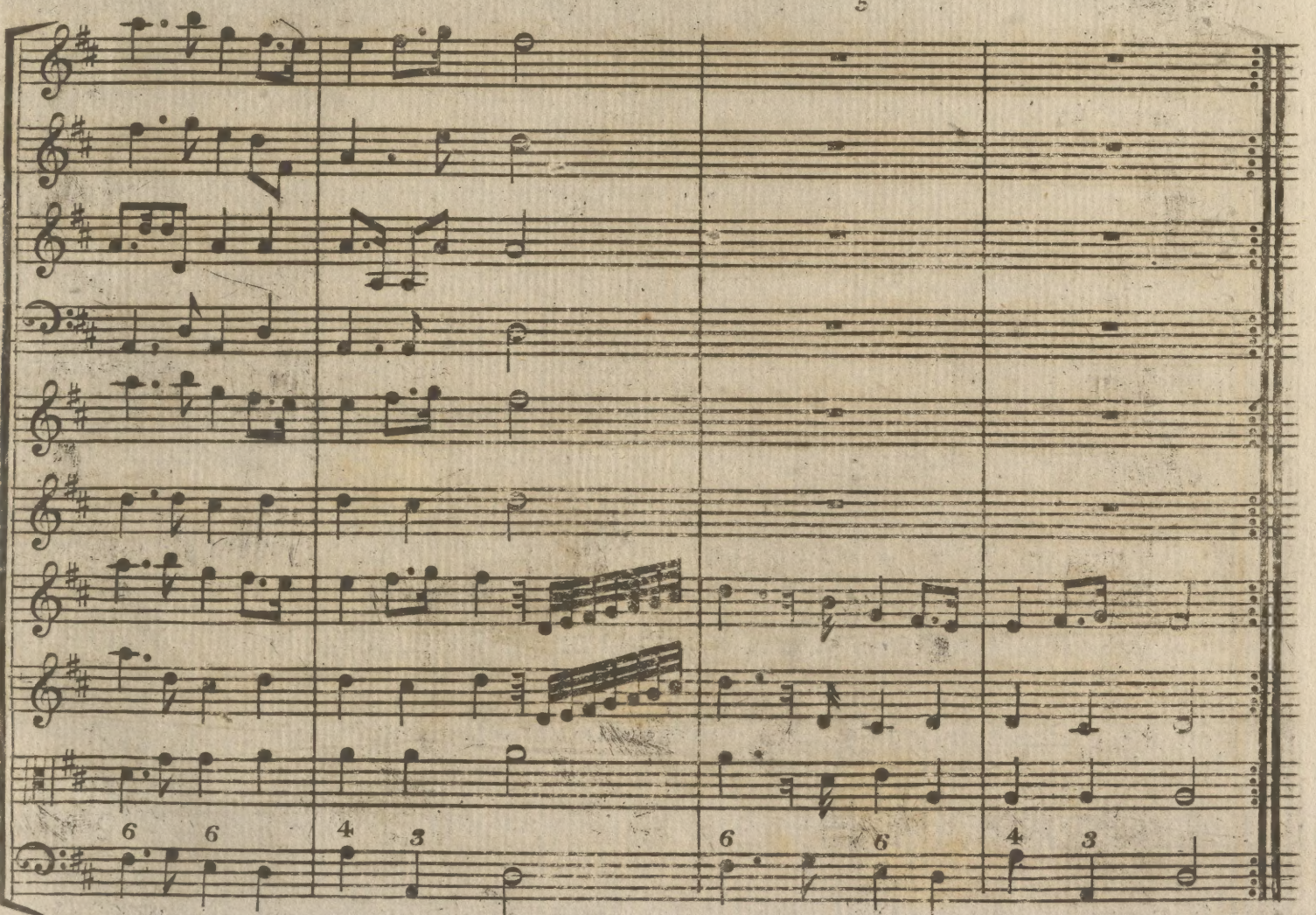
Handwritten musical score system 2, consisting of eight staves. The first four staves are treble clef, and the last four are bass clef. The key signature is one sharp (F#). The music continues with various note values and rests. The bottom staff has a '6' and a sharp sign below it.



(5)



The first system of the musical score consists of ten staves. The first five staves are in treble clef with a key signature of one sharp (F#). The last five staves are in bass clef with a key signature of one sharp (F#). The music is written in a complex, multi-measure style with many sixteenth and thirty-second notes. The system ends with a double bar line.

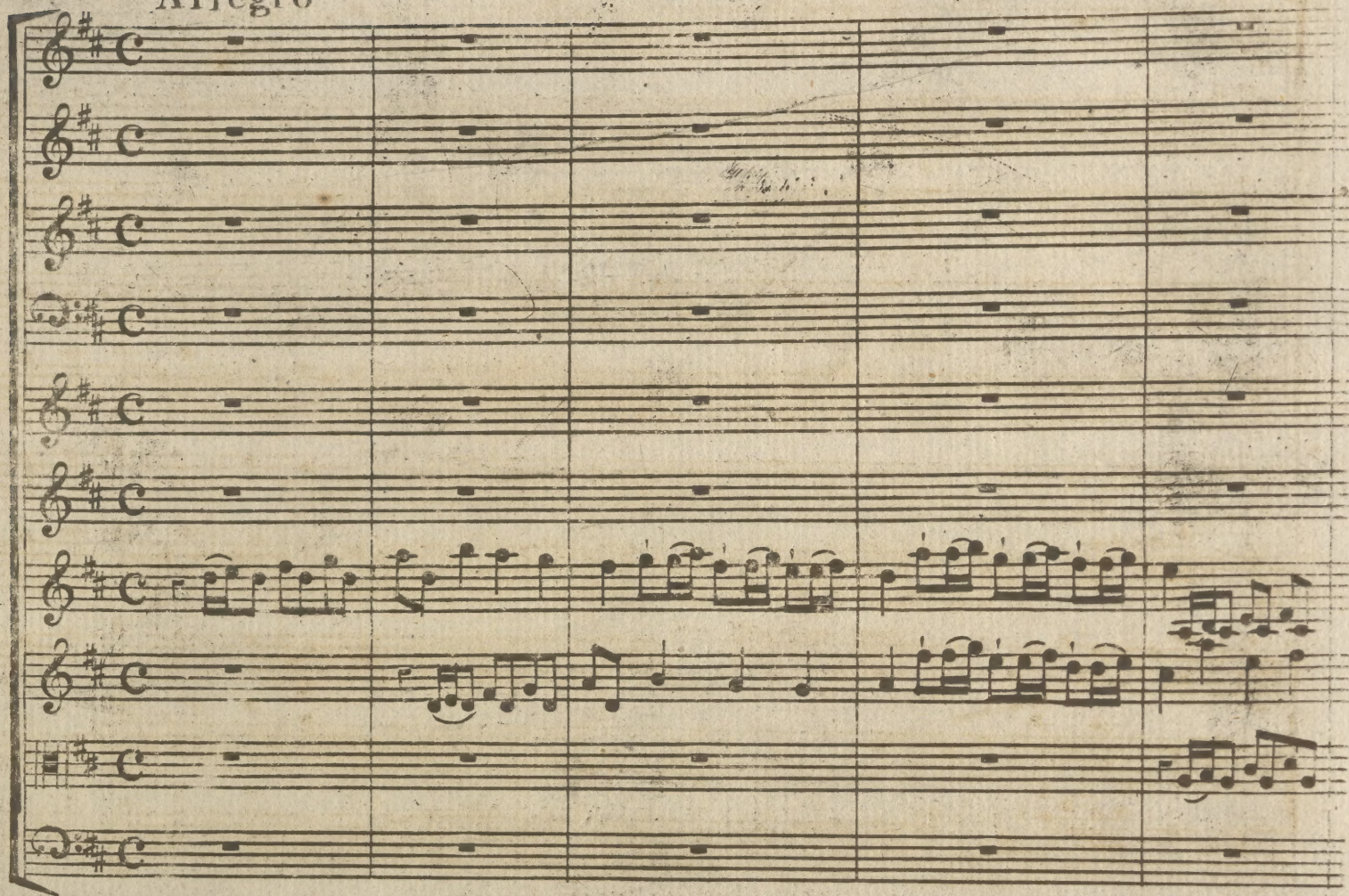


The second system of the musical score also consists of ten staves, following the same layout as the first system (five treble clef staves and five bass clef staves, both with a key signature of one sharp). The music continues with similar complex notation. The system concludes with a double bar line.



(6)

Allegro



First system of musical notation, featuring ten staves. The top five staves are empty. The bottom five staves contain musical notation, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

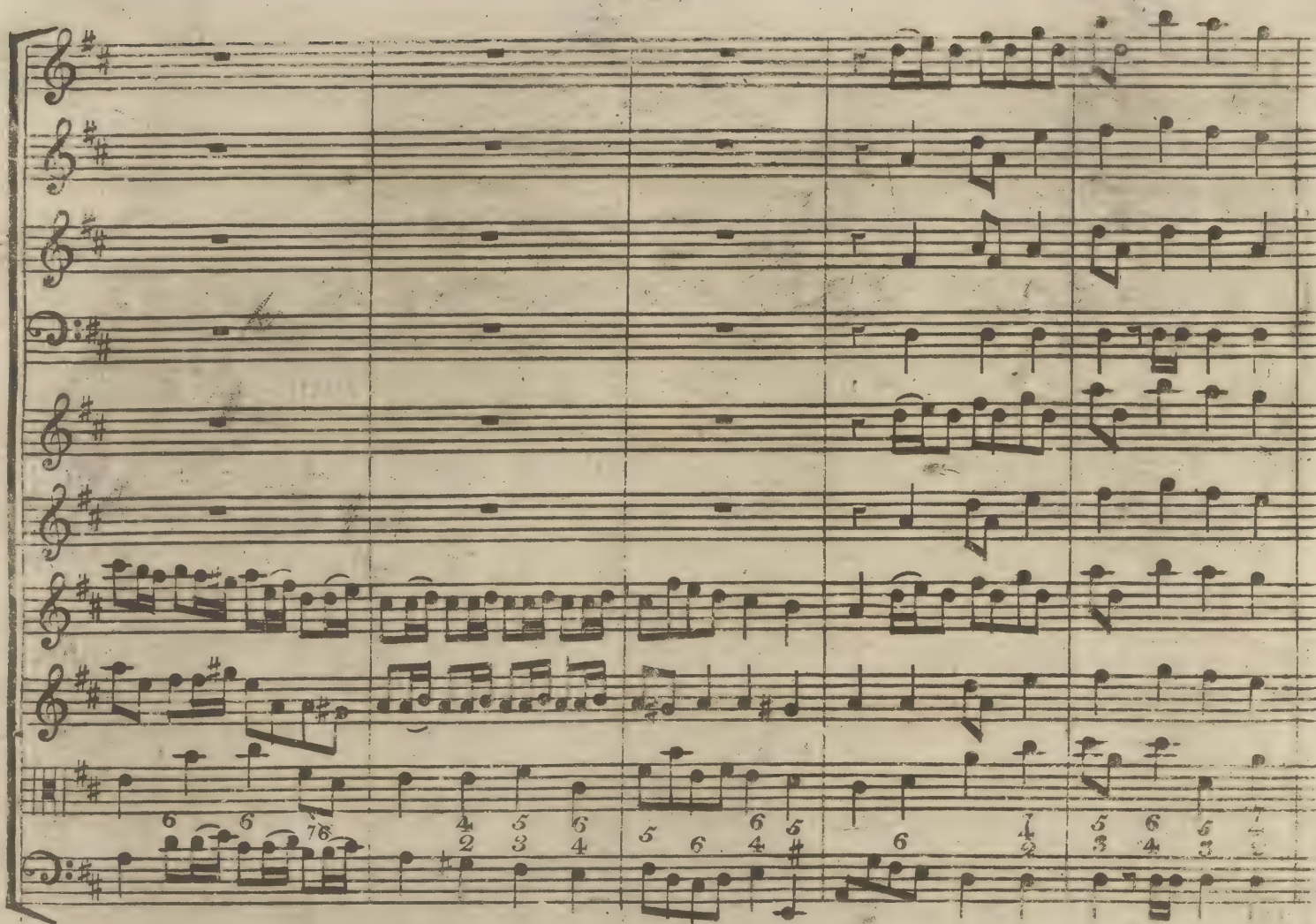


Second system of musical notation, featuring ten staves. The top five staves are empty. The bottom five staves contain musical notation, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

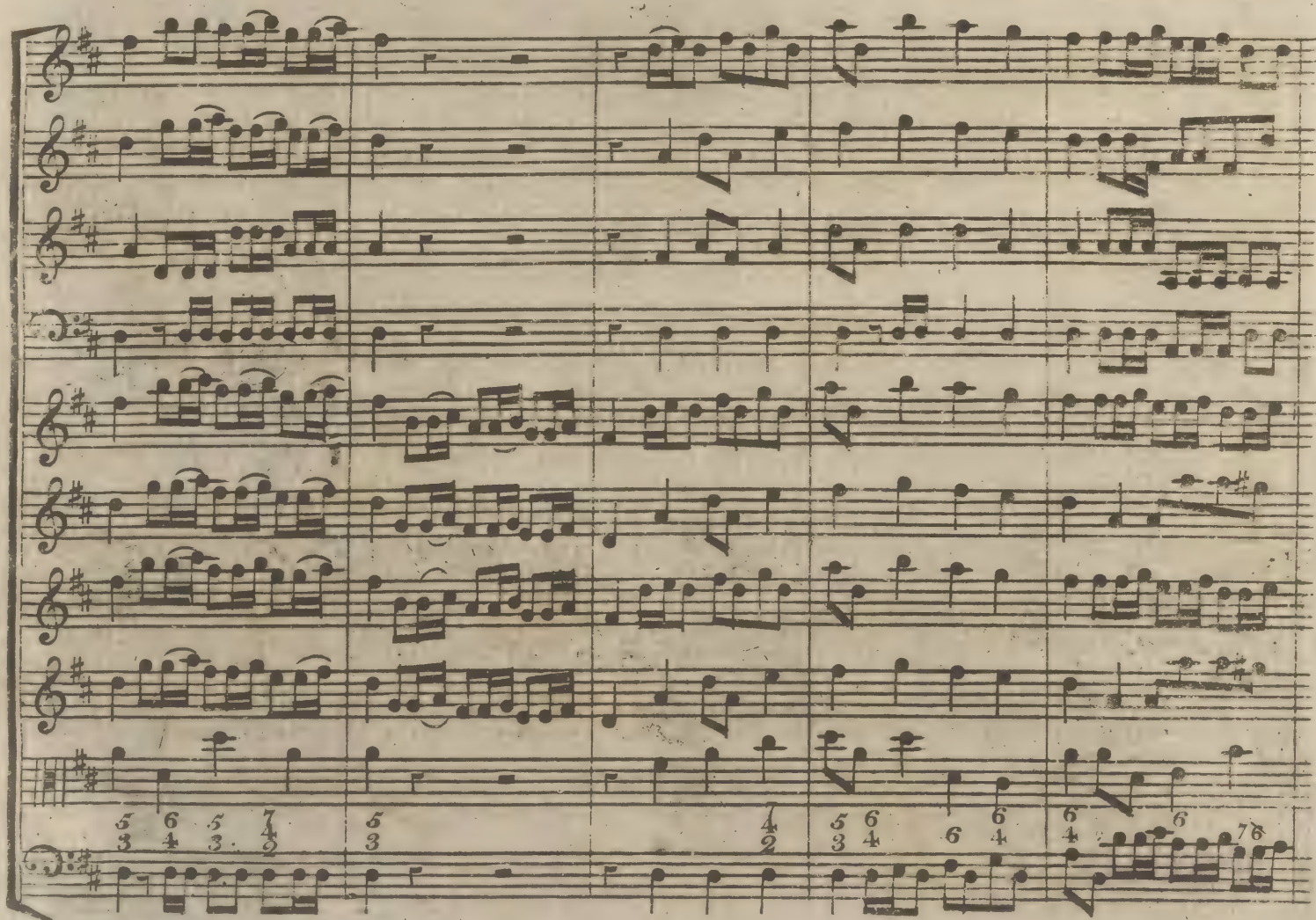
4+  
2

Nº 99





Handwritten musical score system 1, featuring eight staves. The first six staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff contains a series of numbers: 6, 6, 78, 4, 5, 6, 5, 6, 6, 5, 6, 7, 5, 6, 6, 7.



Handwritten musical score system 2, featuring eight staves. The first six staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff contains a series of numbers: 5, 6, 5, 7, 5, 4, 5, 6, 6, 6, 6, 6, 78.



( 8 )

The first system of musical notation consists of ten staves. The first nine staves are in treble clef with a key signature of one sharp (F#). The tenth staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals.

The second system of musical notation consists of ten staves. The first nine staves are in treble clef with a key signature of one sharp (F#). The tenth staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals.



(9)

The image displays two systems of handwritten musical notation. Each system consists of nine staves. The first system's top staves (1-5) feature a treble clef and a key signature of one sharp (F#), with notes primarily on whole and half notes. Staves 6 and 7 show more complex, rapid passages with many beamed notes. The bottom staff of the first system is a bass clef staff with figured bass notation, including figures 6, 7, 6, 6, 7, and 6. The second system follows a similar pattern, with staves 1-5 in treble clef and F# key signature, staves 6-7 with complex passages, and a bottom bass clef staff with figured bass notation including figures 7, 6, 7, 6, 4, 6, 5, and 3.

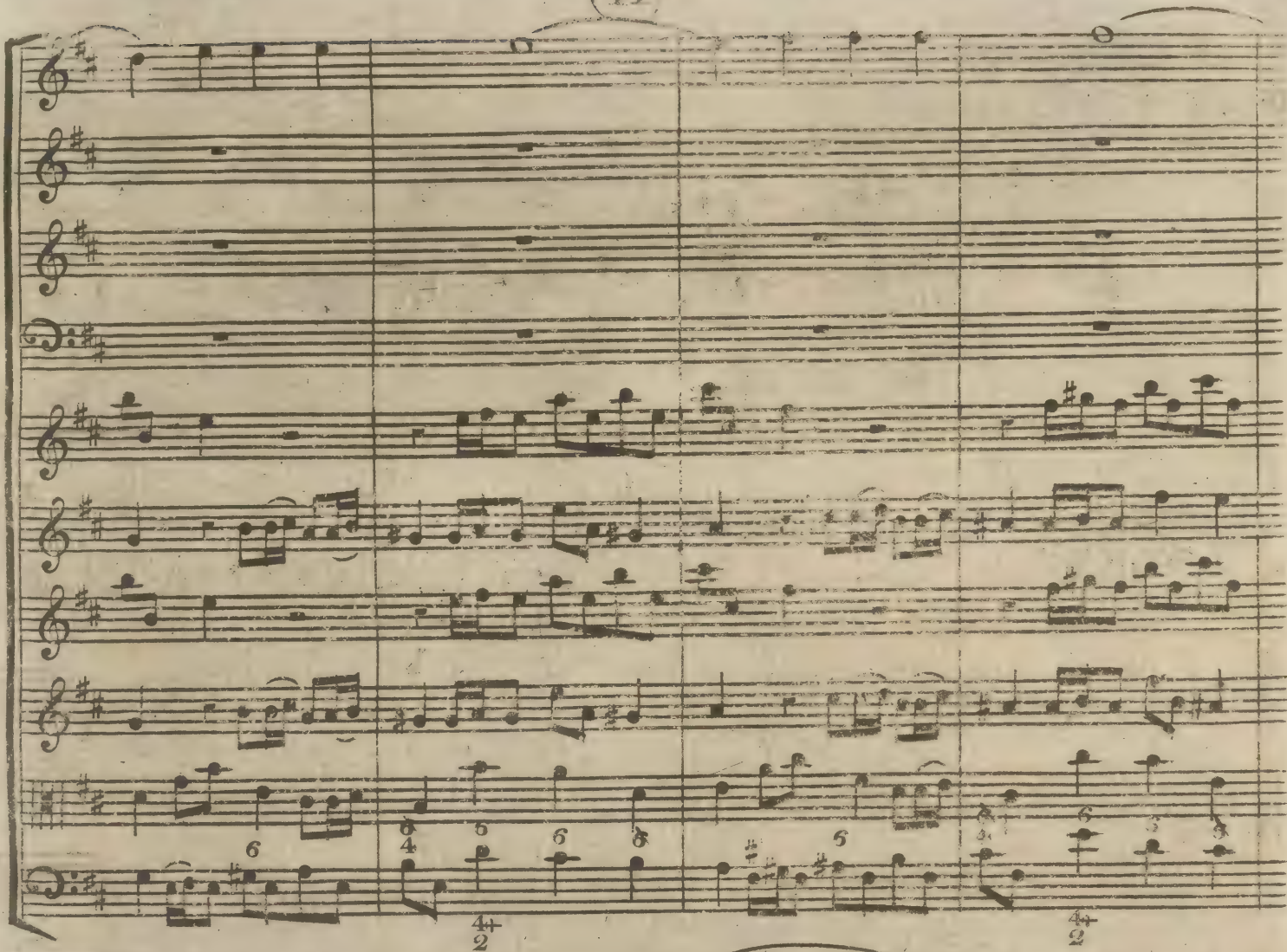


(10)

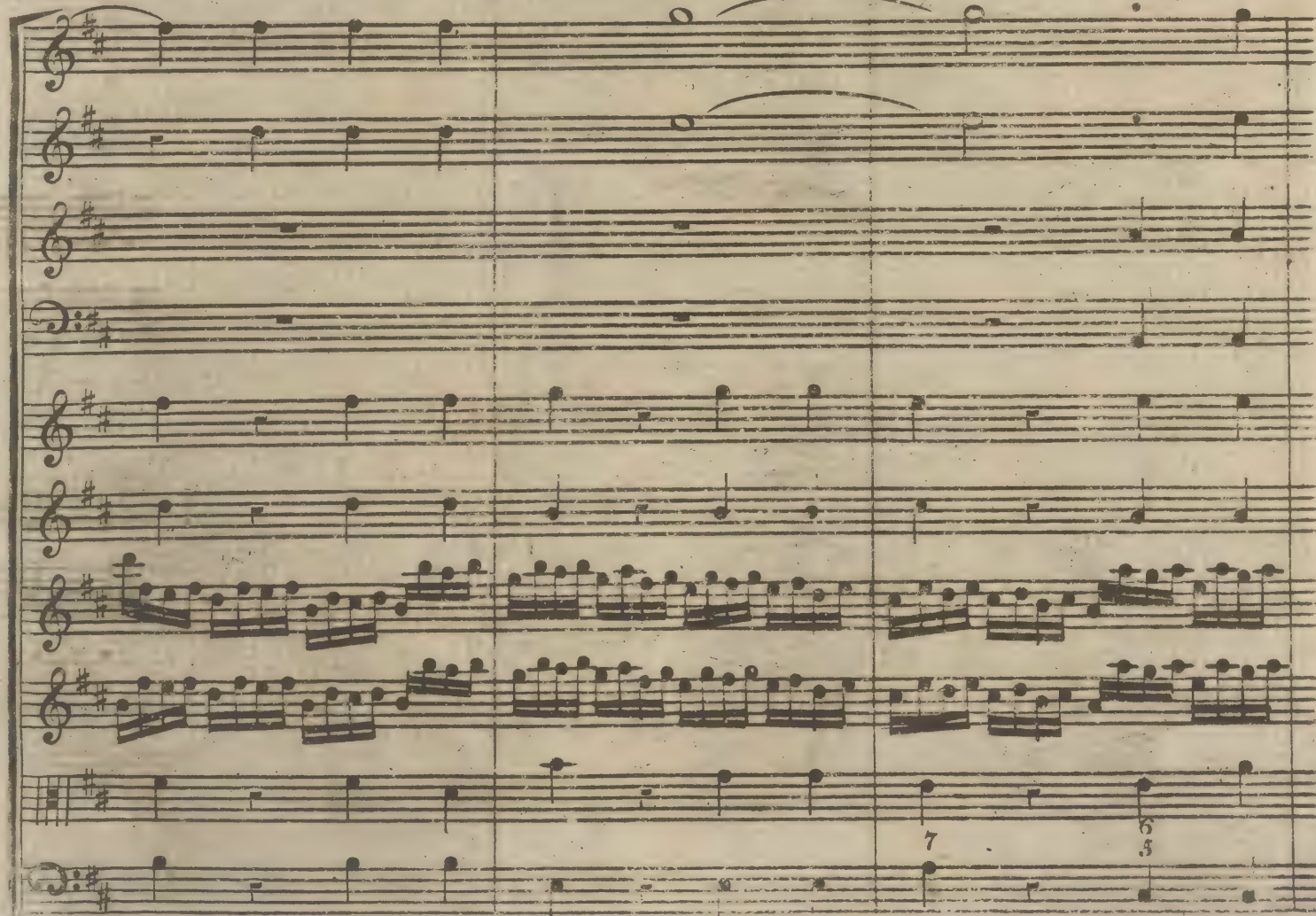
The first system of musical notation consists of eight staves. The first four staves (treble, alto, tenor, and bass clefs) contain a simple melody of quarter and eighth notes. The fifth and sixth staves (treble clefs) contain a more complex, rapid melody with many beamed sixteenth and thirty-second notes. The seventh staff (treble clef) contains a steady eighth-note accompaniment. The eighth staff (bass clef) contains a simple bass line.

The second system of musical notation consists of eight staves. The first four staves (treble, alto, tenor, and bass clefs) contain a simple melody of quarter and eighth notes. The fifth and sixth staves (treble clefs) contain a more complex, rapid melody with many beamed sixteenth and thirty-second notes. The seventh staff (treble clef) contains a steady eighth-note accompaniment. The eighth staff (bass clef) contains a simple bass line with some fingerings indicated by numbers 6, 4, 6, 4, 6, 4, 6, 4.





The first system of the musical score consists of eight staves. The top four staves (treble clef) contain sparse notation with long rests. The bottom four staves (treble and bass clef) contain more active notation, including eighth and sixteenth notes, and some rests. Fingering numbers (6, 4, 5, 6, 5, 4, 2) are visible below the bottom-most staff.



The second system of the musical score also consists of eight staves. The top four staves are mostly rests. The bottom four staves contain dense, continuous sixteenth-note passages in the treble clef, while the bass clef has fewer notes. Fingering numbers (7, 6, 3) are visible below the bottom-most staff.



This image shows a handwritten musical score on two systems of staves. The notation is in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The first system consists of ten staves. The first six staves contain a vocal melody with various note values, including minims, crotchets, and quavers. The seventh and eighth staves feature a more complex, rapid melodic line with many sixteenth notes. The ninth staff appears to be a basso continuo line, marked with figures 6, 5, 6, 5, 6, 5, and 6. The second system also consists of ten staves, following a similar layout to the first, with a vocal melody in the first six staves and a more complex melodic line in the seventh and eighth staves. The manuscript is written on aged, slightly discolored paper.



This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The music is written in G major (one sharp) and 2/4 time. The score is organized into two systems, each with five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 below the notes. The manuscript shows signs of age, with some ink fading and paper discoloration.



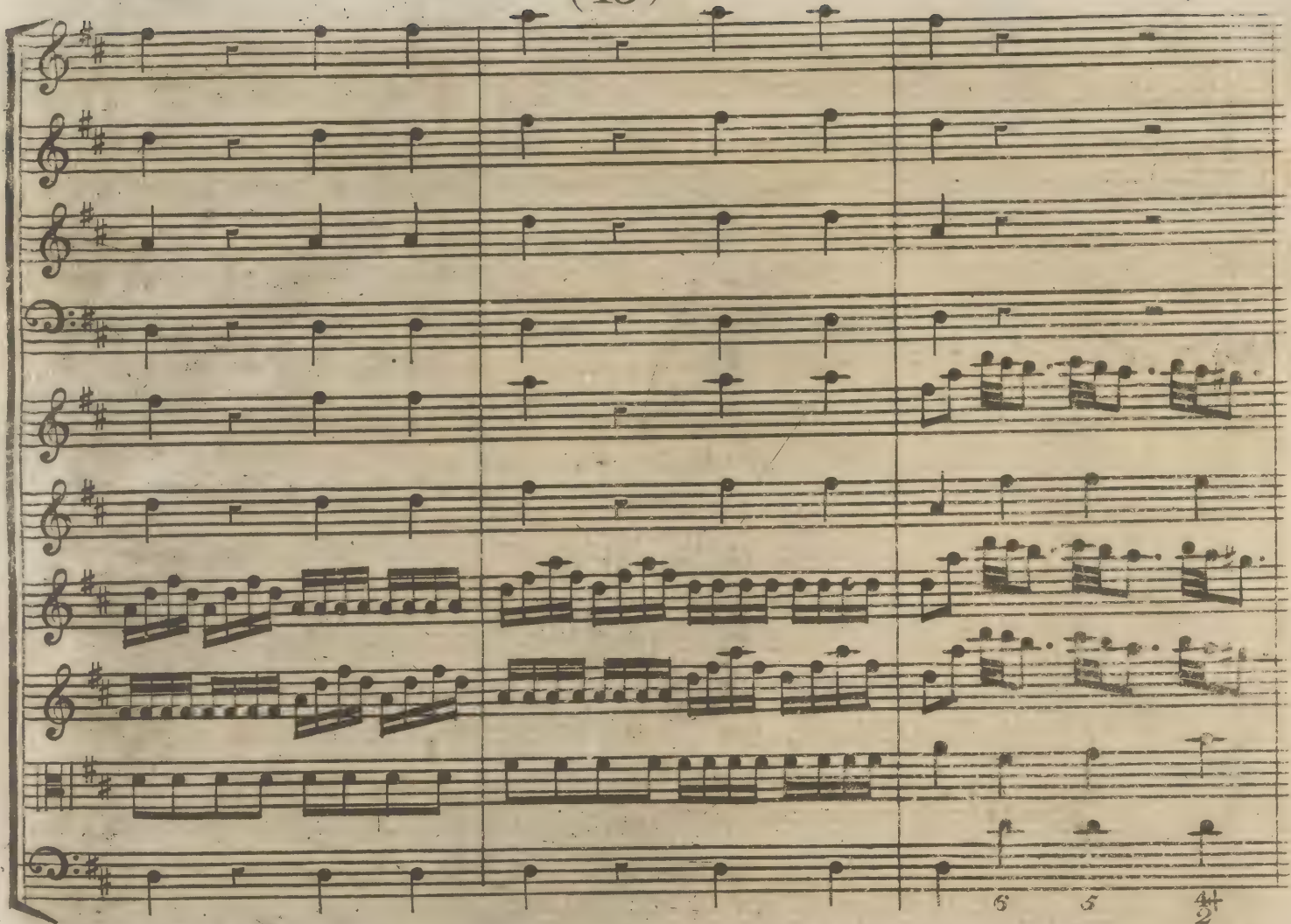
(14)

The first system of musical notation consists of eight staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. In the bottom staff, there are fingerings indicated by numbers 6, 5, 6, 7, and 6. A double bar line is present in the middle of the system.

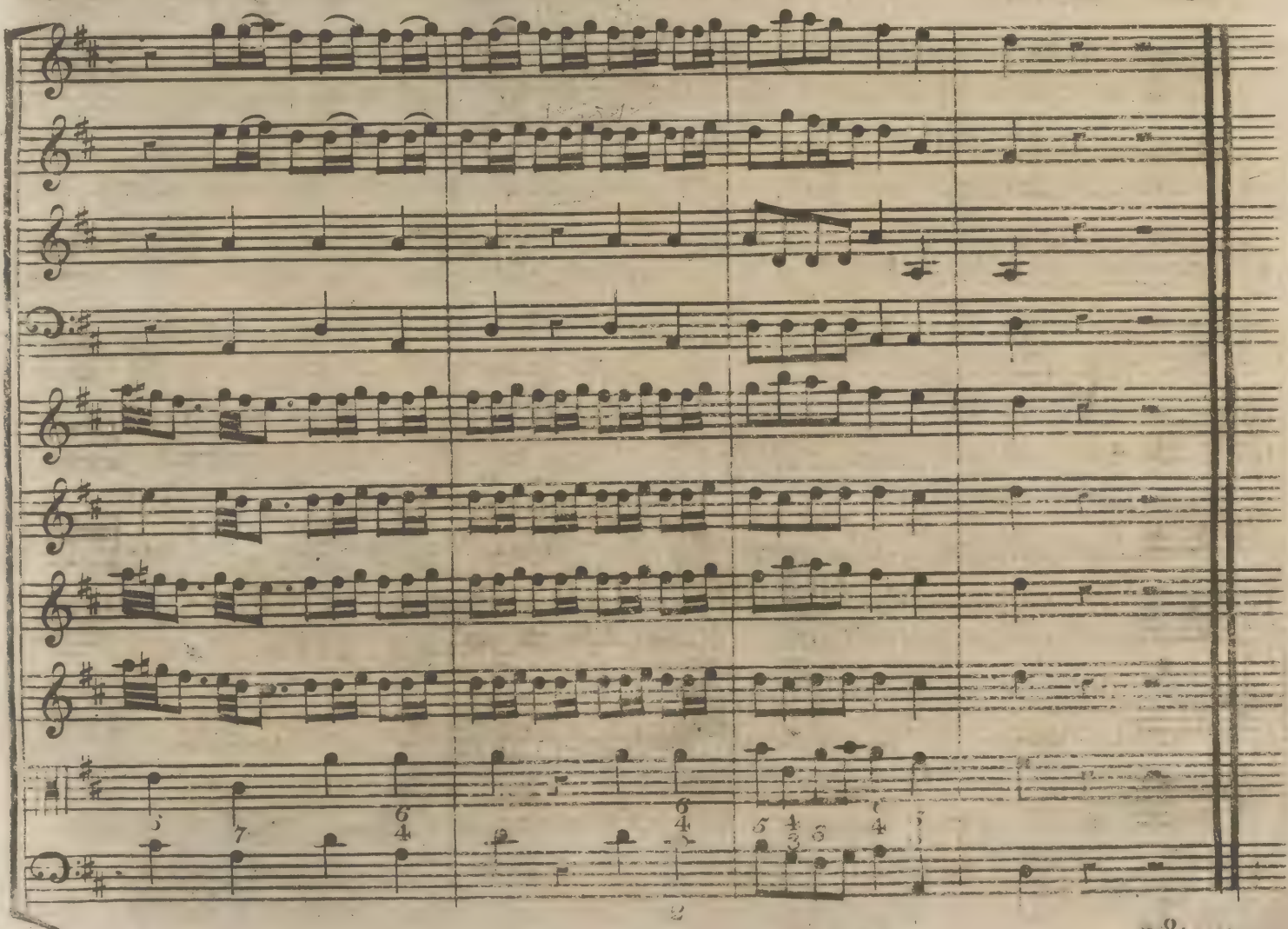
The second system of musical notation also consists of eight staves, following the same clef and key signature arrangement as the first system. The notation continues with various musical symbols. In the bottom staff, there are fingerings indicated by numbers 6, 4, 5, 4, 6, 6, 4, and 3. A double bar line is present in the middle of the system.



(15)



System 1 of the musical score, consisting of ten staves. The first four staves are treble clefs, and the last six are bass clefs. The key signature is one sharp (F#). The notation includes various note values, rests, and some complex rhythmic figures. The system concludes with the numbers 6, 5, and 4+2 written below the bottom staff.



System 2 of the musical score, also consisting of ten staves. The notation continues from the first system, featuring more complex rhythmic patterns and some ledger lines. The system ends with a double bar line. Below the bottom staff, there are several numbers: 5, 7, 6, 4, 5, 4, 5, 4, 6, 4, 7, and a final 2 centered below the system.



ADAGIO

Hautboy  
Solo

Violino 1.

Violino 2.

Viola

Bassi

The first system of musical notation features five staves. The Hautboy Solo staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Violino 1 and Violino 2 staves are in treble clef with a key signature of one sharp (F#). The Viola staff is in alto clef with a key signature of one sharp (F#). The Bassi staff is in bass clef with a key signature of one sharp (F#). The music begins with a half rest in the Hautboy Solo staff, followed by a series of eighth and sixteenth notes. The Violino 1 and Violino 2 staves play a steady eighth-note accompaniment. The Viola and Bassi staves provide harmonic support with various note values and fingerings indicated by numbers 6, 7, and 8.

The second system of musical notation continues the piece. The Hautboy Solo staff features a melodic line with eighth and sixteenth notes. The Violino 1 and Violino 2 staves maintain their accompaniment. The Viola and Bassi staves continue their harmonic support, with fingerings 7, 6, and 8 visible in the Bassi staff.

The third system of musical notation shows further development of the musical themes. The Hautboy Solo staff has a more active melodic line. The Violino 1 and Violino 2 staves continue their accompaniment. The Viola and Bassi staves provide harmonic support, with fingerings 6, 7, and 8 visible in the Bassi staff.

The fourth system of musical notation concludes the page. The Hautboy Solo staff features a melodic line with eighth and sixteenth notes. The Violino 1 and Violino 2 staves maintain their accompaniment. The Viola and Bassi staves continue their harmonic support, with fingerings 6, 7, and 8 visible in the Bassi staff.



(17)

First system of musical notation, measures 1-4. It consists of four staves: three treble clefs and one bass clef. The key signature has two sharps (F# and C#). The bass staff contains figured bass notation: 7 8 6 4, 6 5, #, 6 5, 4 2, 6, 4 2, 6.

Second system of musical notation, measures 5-8. It consists of four staves: three treble clefs and one bass clef. The key signature has two sharps. The bass staff contains figured bass notation: 5 6 4, 6 5, 7 4 #, 6, 6, 7 6, #.

March

Tromba 1<sup>o</sup>

Tromba 2<sup>o</sup>

Principale

Tympano

Violino 1<sup>o</sup>  
e Hautboy  
1 & 2

Violino 2<sup>o</sup>

Viola

Bassi

Third system of musical notation, measures 9-12. It consists of seven staves for the orchestra. The key signature has two sharps. The bass staff contains figured bass notation: 6, 6 4 3, 6, 6 6, 6 5, 6 6.



The first system of musical notation consists of eight measures. It features a grand staff with two treble staves and two bass staves. The key signature is one sharp (F#). The notation includes various note values, rests, and articulation marks. A double bar line is placed after the eighth measure. Fingerings are indicated by numbers 6 and 5 on the bass staff in measures 1, 3, and 5. The letters 'hr' are written above notes in measures 4, 5, and 6.

The second system of musical notation consists of eight measures, continuing from the first system. It uses the same grand staff and key signature. The notation includes various note values, rests, and articulation marks. A double bar line is placed after the eighth measure. Fingerings are indicated by numbers 4, 2, 6 and 6 on the bass staff in measures 9 and 11. The letters 'hr' are written above notes in measures 9, 11, and 13.



The first system of musical notation consists of six staves. The top five staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The notation includes various note values, rests, and accidentals. The bottom staff features several figures: 6, 6, 6, 4/2, 6, 6, 6, 6, 6, 6, 6.

The second system of musical notation also consists of six staves, with the same clef and key signature arrangement as the first system. It continues the musical piece with similar notation. The bottom staff features figures: 6, 4, 3, 6, 6, 6, 6/5, 4, 3.



Recit.

Two staves of music for Bassoon and T.S. (Tenor Saxophone). The Bassoon part is marked *Moderato*. The T.S. part is marked *Recit.*. The music is in C major and 4/4 time. The Bassoon part features a series of eighth notes and quarter notes, while the T.S. part features a series of quarter notes and half notes.

First system of vocal melody with lyrics: "When the Earth was without form and void and when darknefs cover'd the". The melody is in C major and 4/4 time. The lyrics are written below the staff.

Second system of vocal melody with lyrics: "face of the deep the Spirit of". The melody is in C major and 4/4 time. The lyrics are written below the staff.

Third system of vocal melody with lyrics: "God moved upon the face of the Waters let their be light th'Almighty". The melody is in C major and 4/4 time. The lyrics are written below the staff.



Trump.<sup>ts</sup>  
Oboes  
Vio:1.<sup>mo</sup>  
Vio:2.<sup>do</sup>  
Tenor  
Voce  
Bafsi

*f* *f* *f*

faid and light was over all

*f* *f*

Chorus

(Samson)

Vio:1.<sup>mo</sup>  
Vio:2.<sup>do</sup>  
Oboe 1.<sup>mo</sup>  
Oboe 2.<sup>do</sup>  
Viola  
Canto  
Alto  
Tenor  
Bafso  
Tutti

Chorus a tempo ordinario

O first created beam and thou great word and thou great word  
O first created beam and thou great word and thou great word  
O first created beam and thou great word and thou great word

Redemption



and light was o-ver all and light and light was o-ver  
 let there be light and light was o-ver all and light and light was o-ver  
 let there be light and light was o-ver all and light and light was o-ver  
 let there be light and light was o-ver all and light and light was o-ver

*Faster*

*Slower*

all O first cre-ated beam and thou great word and thou great word!  
 all O first cre-ated beam and thou great word and thou great word!  
 all O first cre-ated beam and thou great word and thou great word!

*Redemption*



Faster and light was o - ver all and light and light was o - ver

let there be light and light was o - ver all and light and light was o - ver

let there be light and light was o - ver all and light and light was o - ver

let there be light and light was o - ver all and light and light was o - ver

all and light and light was o - ver all o - ver all and

all and light and light was o - ver all o - ver all and

all and light and light was o - ver all o - ver all and

all and light and light was o - ver all o - ver all and

Redemption



light was o - ver all one heav'nly blaze shone round this earthly ball shone

light was o - ver all one heav'nly blaze shone round this earthly ball shone

light was o - ver all one heav'nly blaze shone round this earthly ball shone

light was o - ver all one heav'nly blaze shone round this earthly ball shone

6 4 3 6 6

round this earthly ball and light and light was o - ver all

round this earthly ball and light and light was o - ver all

round this earthly ball and light and light was o - ver all

round this earthly ball and light and light was o - ver all

6 6 6 4 3



Recit:

Performed by  
Mr. Bartleman.

He measured the Waters in the hollow of his hand! and meted out  
Heaven with a Span and comprehended the Dust of the Earth in a Measure and  
weighed the Mountains in Scales, and the Hills the Hills in a ballance.

Andante  
(Ætius)  
He  
Redemption



layeth the beams of his Chambers in y Waters he layeth the beams of his Chambers in y Waters &

*p*

walketh walketh walketh upon y wings upon y wings of the Wind - - -

*p*

wal - - - keth wal - - - keth

Redemp:



(27)

up - on the wings of the Wind - - - He

6 6<sub>b</sub> 4 6 5 5 6 5 4 3 2 5 4 3 2 6 6

This system contains measures 1 through 8. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex sequence of sixteenth-note figures in the right hand and a more rhythmic bass line. Dynamic markings include *f* and *h*. Fingerings are indicated by numbers 1-5.

layeth the beams of his Chambers in y Waters he layeth the beams of his Chambers in y Waters and

6 *p* 6 6 6 6 6 6 6 6 6 6 6 6 6 6

This system contains measures 9 through 16. The vocal line continues with the lyrics. The piano accompaniment maintains its intricate texture. Dynamic markings include *p* and *h*. Fingerings are indicated by numbers 1-5.

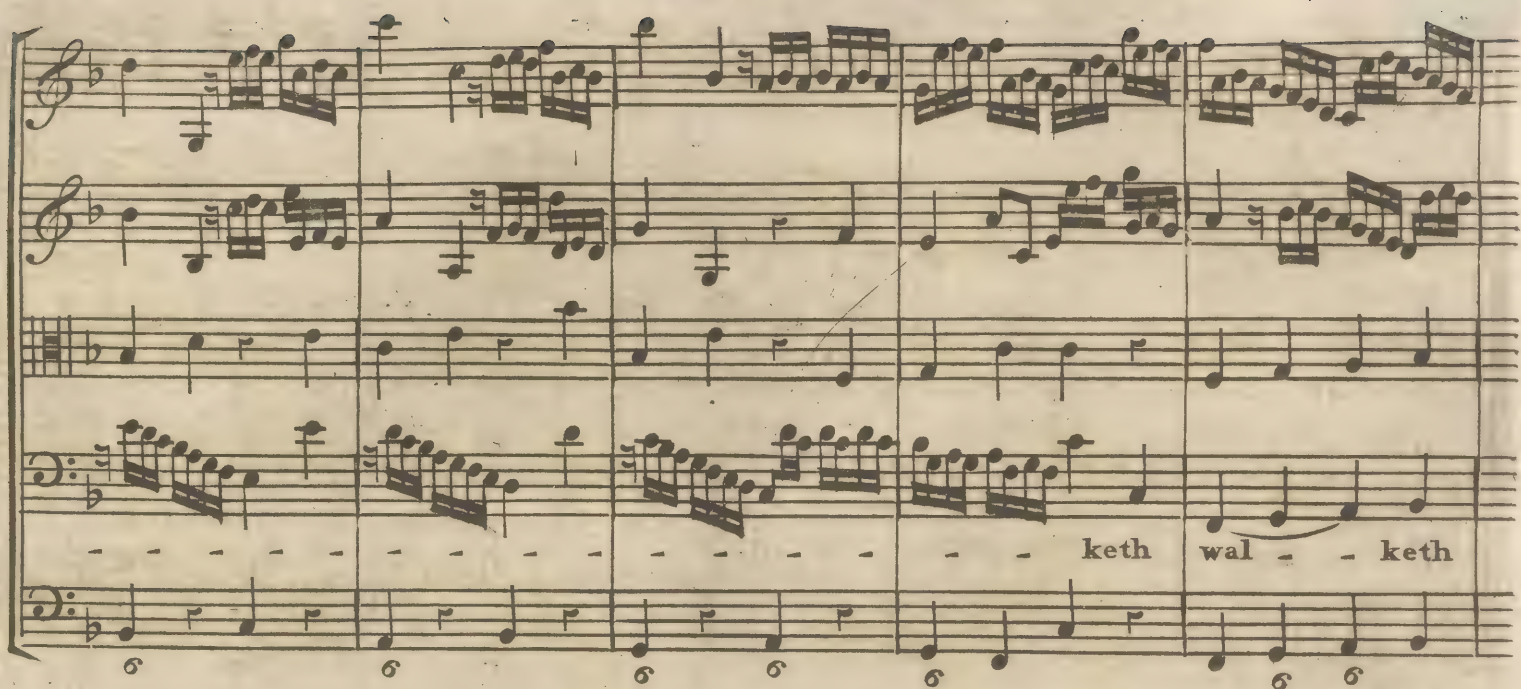
walketh upon the wings of the wind walketh upon the Wings of the wind wal

6 6 6 6 6 6 6 6 6 6 6 6 6 6

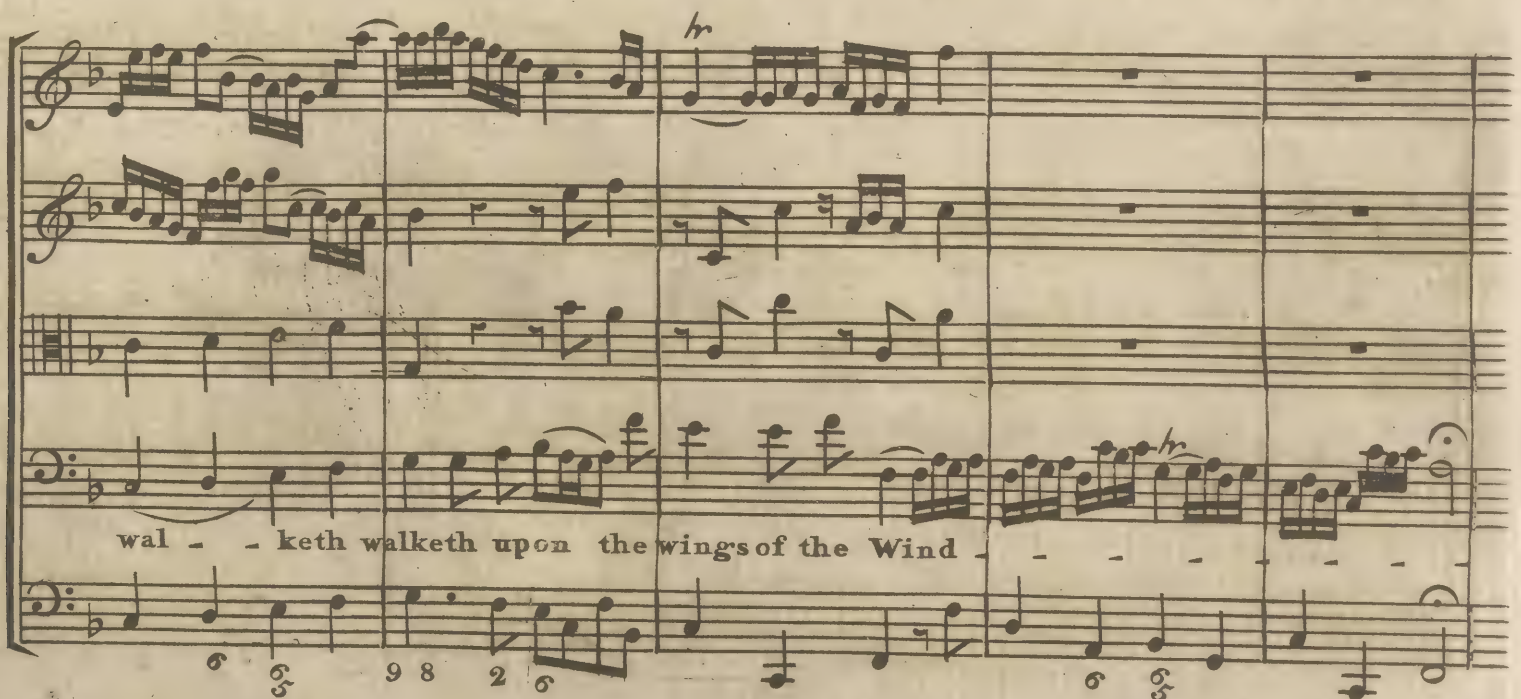
Redemption

This system contains measures 17 through 24. The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic sixteenth-note patterns. Dynamic markings include *f* and *h*. Fingerings are indicated by numbers 1-5. The word "Redemption" appears at the bottom right of the system.

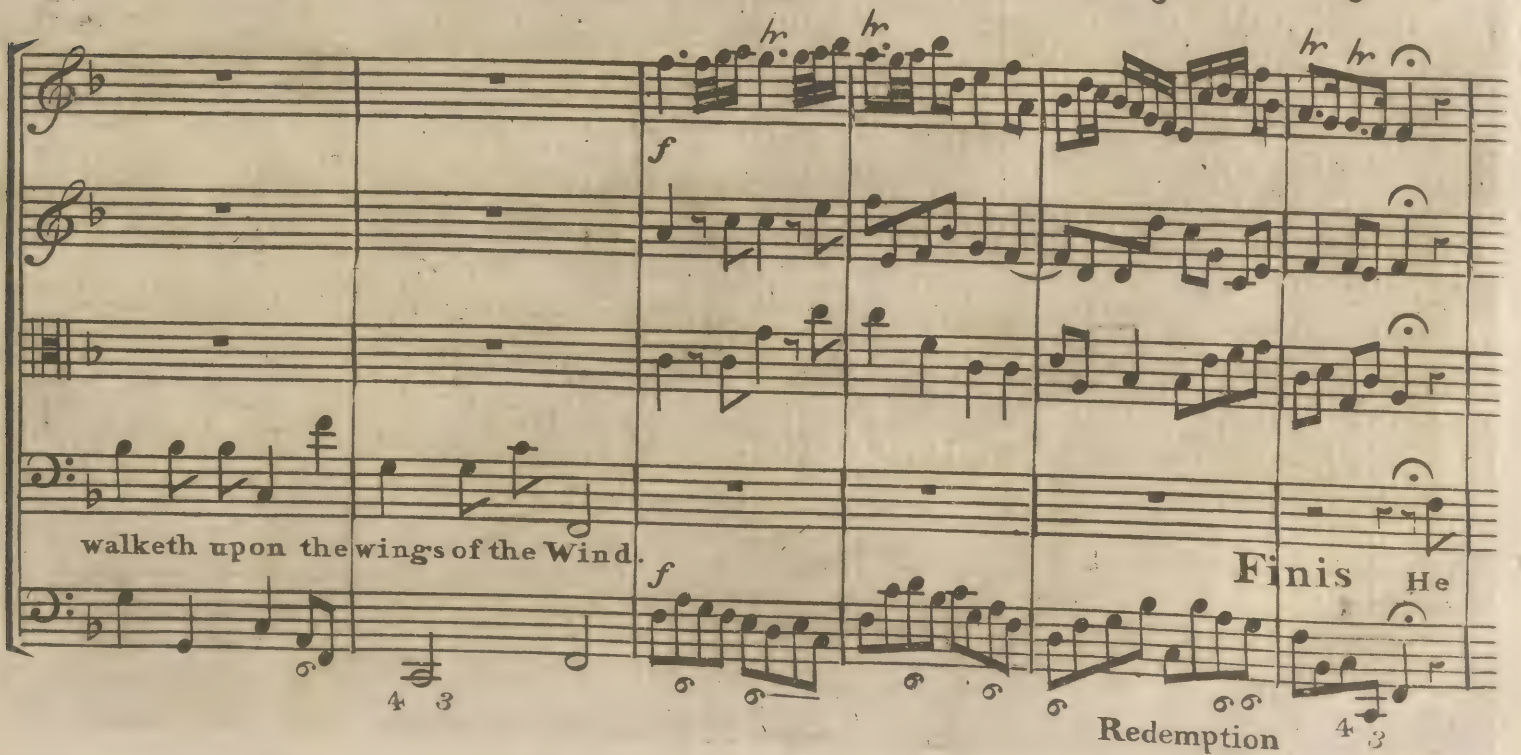




First system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in 6/8 time. The lyrics "keth wal - keth" are written below the third staff.



Second system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in 6/8 time. The lyrics "wal - keth walketh upon the wings of the Wind" are written below the third staff.



Third system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in 6/8 time. The lyrics "walketh upon the wings of the Wind." are written below the third staff. The word "Finis" is written below the fourth staff. The word "Redemption" is written below the fifth staff. The word "He" is written below the sixth staff. The word "4 3" is written below the seventh staff.



*p*

maketh he maketh his Angels Spirits & his Min<sup>rs</sup> a flaming Fire & his Min<sup>rs</sup> a flaming Fire

*p* # 6 6 # 7 6 # 6 4 3 # 6 4 3 6 4 3

he maketh his Angels Spi - rits and his Min<sup>rs</sup> a fla - ming

6 6 4 6 6 6 4 5 6 4 5 6 4 5 6 # 6 7 6 6 6 6 6 6 6

*hr*

flaming Fire - and his Min<sup>rs</sup> a flaming Fire and his Min<sup>rs</sup> a flaming Fire.

6 4 5 6 4 # 6 5 7 6 4+ 6 6 4 5 6 4 # 3

Ad<sup>o</sup> D.C.

Redemption



CHORUS.

(Jephtha)

**Allegro**

Corno  
1<sup>o</sup> & 2<sup>o</sup>

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Viola

Hautb:  
1<sup>o</sup>

Hautb:  
2<sup>o</sup>

Canto

Alto

Tenor

Bass

Tutti  
Bassi

**Allegro**

A musical score for a chorus piece titled "(Jephtha)". The score is for a full orchestra and choir. The tempo is marked "Allegro" at the top and bottom. The key signature is one sharp (F#) and the time signature is 3/4. The instruments listed on the left are: Corno 1<sup>o</sup> & 2<sup>o</sup>, Vio: 1<sup>o</sup>, Vio: 2<sup>o</sup>, Viola, Hautb: 1<sup>o</sup>, Hautb: 2<sup>o</sup>, Canto, Alto, Tenor, Bass, and Tutti Bassi. The vocal parts (Canto, Alto, Tenor, Bass, and Tutti Bassi) are mostly silent, indicated by whole rests. The instrumental parts (Corno, Violins, Viola, and Tutti Bassi) have active melodic lines. The score consists of five measures. The first measure has a tempo marking "Allegro". The last measure has a tempo marking "Allegro".



7 6 7 6 5 T.S. 6 4 6 5 6 7 7

When his loud Voice in thunder spoke,  
When his loud Voice in thunder spoke,  
When his loud Voice in thunder spoke,  
When his loud Voice in thunder spoke.

N.º 118



in thunder, When his loud Voice in thunder

spoke, with conscious fear the billows broke with conscious



musical score with lyrics:

fear, with conscious fear the bil - low broke, the bil - lows  
fear, with conscious fear the bil - lows broke, the bil - lows  
fear with conscious fear, the billows broke with conscious fear the bil - lows  
fear with conscious fear, the billows broke with conscious fear the bil - lows

broke, the billows broke, When his loud Voice in thunder  
broke, the billows broke, When his loud Voice in thunder  
broke, the billows broke, When his loud Voice in thunder  
broke, the billows broke, When his loud Voice in thunder

T.S. 6 7 #3



(34)

spoke, in thunder, when his loud Voice in thunder

spoke, in thunder, when his loud Voice in thunder

spoke, in thunder, when his loud Voice in thunder

spoke, in thunder, when his loud Voice in thunder

6 4 6 4 2 6 6 7 #

spoke, with conscious fear, the billows broke, with conscious

spoke, with conscious fear, the billows broke, with conscious

spoke, with conscious fear, the billows broke, with conscious

spoke, with conscious fear, the billows broke, with conscious

6 7 6 7



fear, with conscious fear, Ob- ser- vant of his dread, - - -  
 fear, with conscious fear, Ob- ser- vant of his dread, - - -  
 fear, the billows broke, Observant of his dread Com- mand of his  
 fear, the billows broke, the billows broke, Observant of his dread

Com- mand. in vain they roll their foa- ming  
 Com- mand. in vain they roll their  
 dread Com- mand.  
 Com- mand.

No. 8 Org.



First system of musical notation, measures 1-4. The score includes staves for Violoncello and vocal parts. The lyrics are: Tide - - - foa - - ming Tide in vain they roll their foa - - ming Tide in vain they roll their foa - - ming.

# Violonc: 5<sup>a</sup> Tutti

Second system of musical notation, measures 5-8. The score includes staves for Violoncello and vocal parts. The lyrics are: in vain they roll their foa - - ming Tide in vain they roll their foa - - ming Tide in vain they roll their foa - - ming Tide in vain they roll their foa - - ming.

6 4 6 5 N<sup>o</sup> 118



Tide - - - , confind by that great  
 in vain they roll their foam - ing Tide - - -

Pow'r, that gave them Strength to roar - - -  
 in vain they roll their foam - ing Tide, con-



confind by that great Powr, confind by that great  
con - find by that great Powr, by that great  
Tide - con - find by that great Powr, by that great  
find by that great Powr, con - find by that great Powr, by that great

6 5 6 5 6 6

Powr, that gave them Strength to roar - by that great Powr, that  
Powr, that gave them Strength to roar - by that great Powr, that  
Powr, that gave them Strength to roar - by that great Powr, that  
Powr, that gave them Strength to roar - by that great Powr, that

6



gave them strength to roar - - - con - find by that great

gave them strength to roar - - - con - find by that great

gave them strength to roar - - - con - find by that great

gave them strength to roar - - - con - find by that great

6 5 # 6 4 4 2

Pow'r that gave them strength to roar.

Pow'r that gave them strength to roar.

Pow'r that gave them strength to roar.

Pow'r that gave them strength to roar.

6 4 7 3 7 9



They now contract their boistrous Pride, & lash with Idle rage the

Org:

6 6 6 5  
4 4 4 3

laugh - ing strand the laugh - ing

They now contract their boistrous Pride with lash with Idle rage the

Nº 118



Strand & lash with I - - die rage the laughing strand & lash with I - - die  
laugh - - - - - ing Strand, the laughing  
They now con-

tutti 7 6

Rage they now con - - tract their boi - - trous Pride their  
Strand & lash - with I - - die I - - die  
- tract their boistrous Pride - & lash - with I - - die with I - - die

Violon: No. 18



boistrous, boistrous Pride, & lash with I - dle with I - dle rage the laugh - ing  
Rage the laughing Strand & lash with I - dle with I - dle rage the laughing  
Rage the laughing Strand, they now con - tract - - - their boistrous  
They now con -  
tutti  
Strand, they now con - tract their boistrous Pride, they now con -  
Pride  
tract their boistrous Pride, & lash - - with I - dle with I - dle  
tract their boistrous Pride, & lash - - with I - dle with I - dle



they now con- tract their boistrous Pride they now con-  
tract their boi- rage with I- dle rage the laughing Stand, the laugh- ing  
tract their boistrous Pride - their boistrous  
tract their boistrous Pride lash with I- dle rage the  
they now con- tract & lash with I- dle rage the  
Strand they now con- tract

6 6 7 6 5 3 4 2 6 5 6

6 4 67

No. 118



Pride & lash - & lash with I - - dle rage the laugh - -  
 laugh - ing laugh - ing Strand, they now con - - tract their  
 laugh - ing Strand & lash with I - - dle rage the laugh - ing  
 their boistrous Pride, they now con - tract they now con -

6/4 6/5 #3

boistrous Pride & lash with I - - dle rage the laughing  
 Strand they now con - tract their boistrous  
 - tract their boistrous Pride their boistrous boistrous

6/4 6/5 #3



Strand, they now - con - tract their boistrous Pride they now con -

Strand, they now con - - - - - tract - - - - - their bois - trous

Pride, they now con - - - - - tract - - - - - their bois - trous

Pride, they now - con - tract - their boistrous Pride they now con -

tract their boistrous Pride & lash with I - dle rage the laughing

Pride their boistrous Pride & lash with I - dle rage the laughing

Pride their boistrous Pride & lash with I - dle rage the laughing

- tract their boistrous Pride & lash with I - dle rage the laughing

N. 18 3 4 3 6 7 4



(46)

Strand, they now con - tract & lash with I - dle

Strand, they now con - tract their boi - strous Pride & lash with I - dle

Strand, they now con - tract they now con - tract their boi - strous

Strand, they now con - - - tract

Violoncello

Violence?

8 7 6 5 4 3

rage

rage

Pride, their boi- trous

Pride, they now contract their boistrous

the laugh- ing

the laugh- ing

they now con-

8 7 6 5 4 3

tutti.

N<sup>o</sup> 118



Strand the laugh - ing Strand the laugh -  
Strand the laugh -  
Pride & lash with I - dle rage the laugh - ing Strand  
tract - their bols - trous

C.S.

ing Strand & lash with I - dle rage  
ing Strand, & lash with I - dle rage the  
& lash with I - dle rage, the laugh ing  
Pride & lash with I - dle rage, the laugh - ing



the laughing Strand - - - the laugh - ing Strand, the laugh - ing  
laugh - - - ing Strand the laugh - ing Strand, the laugh - ing  
Strand the laughing Strand the laugh - ing Strand, &  
Strand the laughing Strand the laugh - ing Strand, &  
Strand, the laugh - ing Strand, the laugh - ing  
Strand, the laugh - ing Strand, & lash  
lash, & lash, & lash, & lash  
lash, & lash, the laugh - ing



Strand & lash - with Idle rage the laugh - ing laugh - ing  
with Idle rage - the laughing Strand, the laughing  
with Idle rage & lash with I - dle rage the laughing  
Strand the laugh - ing laugh - ing

6 7 4 5 4 2 6 6 5 4 3

Strand, & lash with I - dle rage,  
Strand, & lash with I - dle rage,  
Strand, & lash with I - dle rage,  
Strand, & lash with I - dle rage,



the laugh ing Strand

the laugh ing

the laughing laugh ing

the laughing laugh ing

the laugh- ing Strand.

Strand the laughing Strand.

Strand the laughing Strand.

Strand the laughing Strand.

End of the First Part .



## Recit:

Now Heav'n in all her glory shone, and roll'd her motions as the great first  
movers hand first wheel'd their course Earth in her rich attire consummate lovely  
smild; Air, Water, Earth, by Fowl, Fish, Beast, was flown, was swam, was walk'd frequent;  
and of the Sixth Day yet remain'd there wanted yet y<sup>e</sup> master work the end of all yet  
done therefore th' omnipotent eternal Father for where is he not present thus to his

## Accompanied

Son audibly spake let us now make Man in our own Image Men in our fi



multitude, and let him rule over the Fish and Fowl of Sea and Air, and ev'ry creeping

thing that creeps the Earth.

**Largo e Pianissimo** {Semele}

A mezza Voce

Lord what is Man that thou art mindful of him

Redemp:



or the Son of Man that thou regardest him or the Son of Man that thou re

6 4 4 6 6 7 6 4 7 4 6 6 6 6

*rin* *f* *p*

- gardest him Lord what is Man that thou art mindful of him

6 4 4 2 6 6 6 6 2 4 p 6 6

or the Son of Man that thou regar - - - dest him or the Son of Man

6 6 6 7 6 7 6 4 5 6 4 5 2 6 6

Redemp: Redemption



that thou regardedst him

thou mad'st him

lower mad'st him lower than the Angels to crown him w. Glory with Glory & worship mad'st him

lower than the Angels to crown him with Glory and worship.

Ad.

D.C.

Redemption



Chorus

Trombone 1<sup>o</sup>

Trombone 2<sup>d</sup>

Trombone 3<sup>d</sup>

Tromba 1<sup>o</sup>

Tromba 2<sup>d</sup>

Timpano

Hautb 1<sup>o</sup>

Hautb 2<sup>d</sup>

Baffoon

Violin 1<sup>o</sup>

Violin 2<sup>d</sup>

Viola

CANTO

ALTO

TENOR

BASSO

Organo  
e Baffi



This page contains a handwritten musical score. The notation is written on 18 staves. The first 10 staves contain musical notation, including various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). The notation is dense and appears to be a complex piece of music. The remaining 8 staves are empty. The page is numbered (56) at the top center. At the bottom left, there is a small handwritten mark that reads "Nº III".



This page contains a handwritten musical score. It begins with a treble clef and a key signature of one sharp (F#). The notation is spread across approximately 15 staves. The first section consists of several measures with repeated eighth-note patterns. A more complex section follows, featuring sixteenth-note runs and various accidentals (sharps and naturals). The bottom half of the page contains several empty staves, suggesting the score continues on the next page. The handwriting is in dark ink on aged, slightly yellowed paper.



A handwritten musical score on page 58. The page contains 15 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The word "Solo" is written above the fourth staff. The bottom left corner features a small diagram with the numbers 6, 5, 4, and 3, and a sharp symbol. The bottom right corner is marked with "Nº 111".

Solo

6 5  
4 3

Nº 111



This musical score, numbered (59) at the top, consists of 15 staves. The first 12 staves contain complex rhythmic patterns, primarily using eighth and sixteenth notes, with some measures featuring triplets. The notation includes various clefs (soprano, alto, tenor, and bass) and key signatures. The last three staves (13, 14, and 15) are dedicated to the vocal phrase "How Excel.lent," written in a simple, clear font. The phrase is repeated on each of these three staves. At the bottom of the page, there are five numbers: 6, 6, 6, 6, and 5, which likely indicate fingerings or specific musical instructions. The page is numbered "N° 111." in the bottom right corner.



How Excel-lent thy name O Lord, In all the

How Excel-lent thy name O Lord, In all the

How Excel-lent thy name O Lord, In all the

How Excel-lent thy name O Lord, In all the



This musical score is for a hymn, page 61. It features 12 staves. The first six staves are instrumental, with the top two in treble clef and the bottom four in bass clef. The bottom four staves contain the lyrics: "World is known, In all the World is known, How Excel". The lyrics are repeated on four separate staves. The bottom of the page includes the number "Nº 112." and some musical notation: "#3 6" under the first staff, "6" under the second, "#3 6" under the third, and "6" under the fourth.

World is known, In all the World is known, How Excel

World is known, In all the World is known, How Excel

World is known, In all the World is known, How Excel

World is known, In all the World is known, How Excel

#3 6 6 #3 6 Nº 112.



lent, How Ex-cel-lent thy name O Lord;

lent, How Ex-cel-lent thy name O Lord;

lent, How Ex-cel-lent thy name O Lord;

lent, How Ex-cel-lent thy name O Lord;



In all the World is known In all the World is known How Excel

In all the World is known In all the World is known How Excel

In all the World is known In all the World is known How Excel

In all the World is known In all the World is known How Excel

6 6 #3 6 6 #3 6 Nº 112. 6/5



lent thy Name O Lord, thy Name O Lord in all the World is known,

lent thy Name O Lord, thy Name O Lord in all the World is known,

lent thy Name O Lord, thy Name O Lord in all the World is known,

lent thy Name O Lord, thy Name O Lord in all the World is known,

6 5 6 5



Above all Heav'ns O King ador'd,  
Above all Heav'ns O King ador'd, How hast thou set thy glorious



How hast thou set thy glorious Throne, thy glo- - - rious Throne,  
Throne, thy glo- - - rious Throne, Above all Heav'ns O King a- - dor'd - - - O  
Above all Heav'ns O King a- dor'd, O King  
Above all

7 6 6 5



Above all Heavns O King a - dor'd,      How hast thou  
King a - - dor'd,      Above all Heavns O King a -  
How hast thou set thy glorious Throne, thy glo - - - rious Throne,  
Heavns O King ador'd,      How hast thou set thy glorious Throne,  
7 6b 6 5b 6 46 4/2 6 6 6 6

Nº 112.



set thy glo - - - rious Throne, how hast thou set thy glo - - -

- - dord, How hast thou fet - - - thy

Above all Heavns O King adord, How hast thou fet thy

Above all Heavns O King a - dord, How hast thou fet - - - thy

6 7 8 6 6<sup>b</sup> 6 6 4 6 6 6 2 6 6 6 No 112.



The musical score consists of 15 staves. The first 12 staves contain complex musical notation with various note values, rests, and dynamic markings. The last three staves (13, 14, and 15) contain the lyrics "glorious Throne." repeated three times. The notation includes treble and bass clefs, key signatures, and various note values such as eighth, sixteenth, and thirty-second notes. The score is written in a traditional musical notation style.

5  
4 3



V. 1<sup>mo</sup>  
V. 2<sup>o</sup> *f*  
Viola *f*  
Voce  
Bass *Pomposo*  
T. S.

These are thy glorious works Parent of good

T. S. Al-mighty thine this

Redemption



univer-sal frame thus wondrous fair; thyself, how wondrous then

6 #f p 6 8 5 6

unspeakable; who sitst above the Heavns to us in vi-sible, or dimly

7 f p tenue

seen, in these thv lowest works yet these declare thy goodness beyond thought and pow'r divine.

f 4+ 2 7

Redemption



2 the Opus d)  
Telomuo.  
lung 64  
ignora  
izzoni.

**Andante**

Vio: 1.  
Vio: 2.  
Viola  
Bafs

Con Sordini

Senza Bafsoone e Cembalo

Speak ye who best can tell who best can tell speak ye who

Redemption

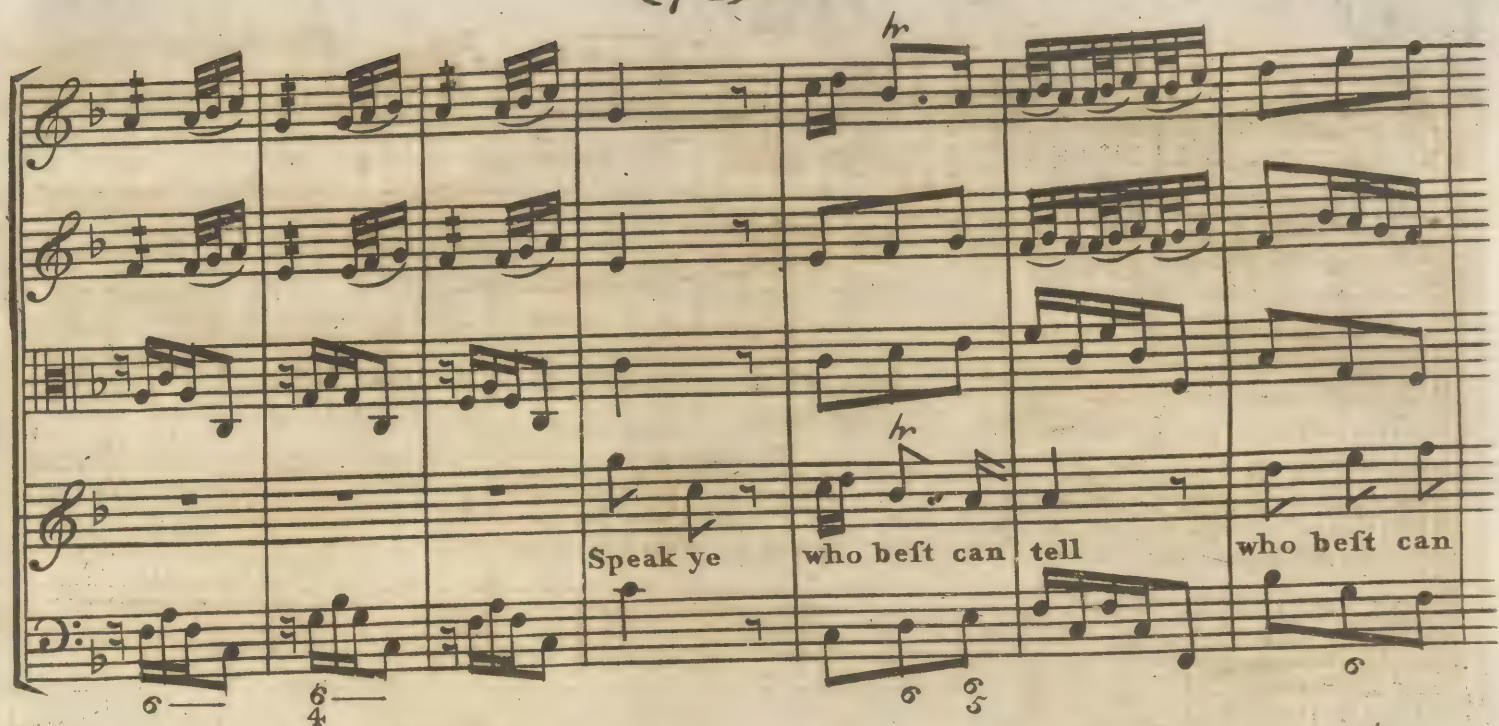


best can tell speak ye who best can tell

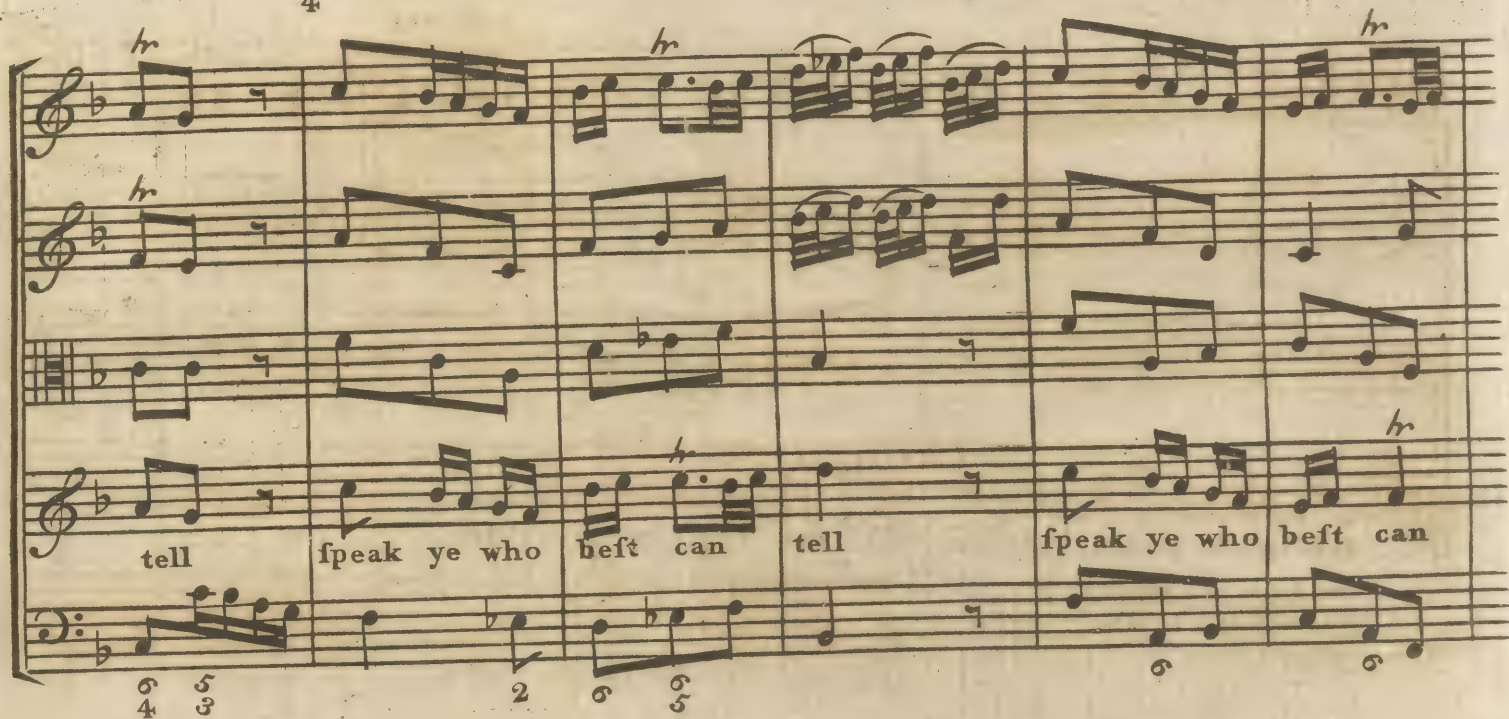
who best can tell Angels for ye behold him for ye behold him

speak ye who best can tell speak ye who best can tell for ye behold him

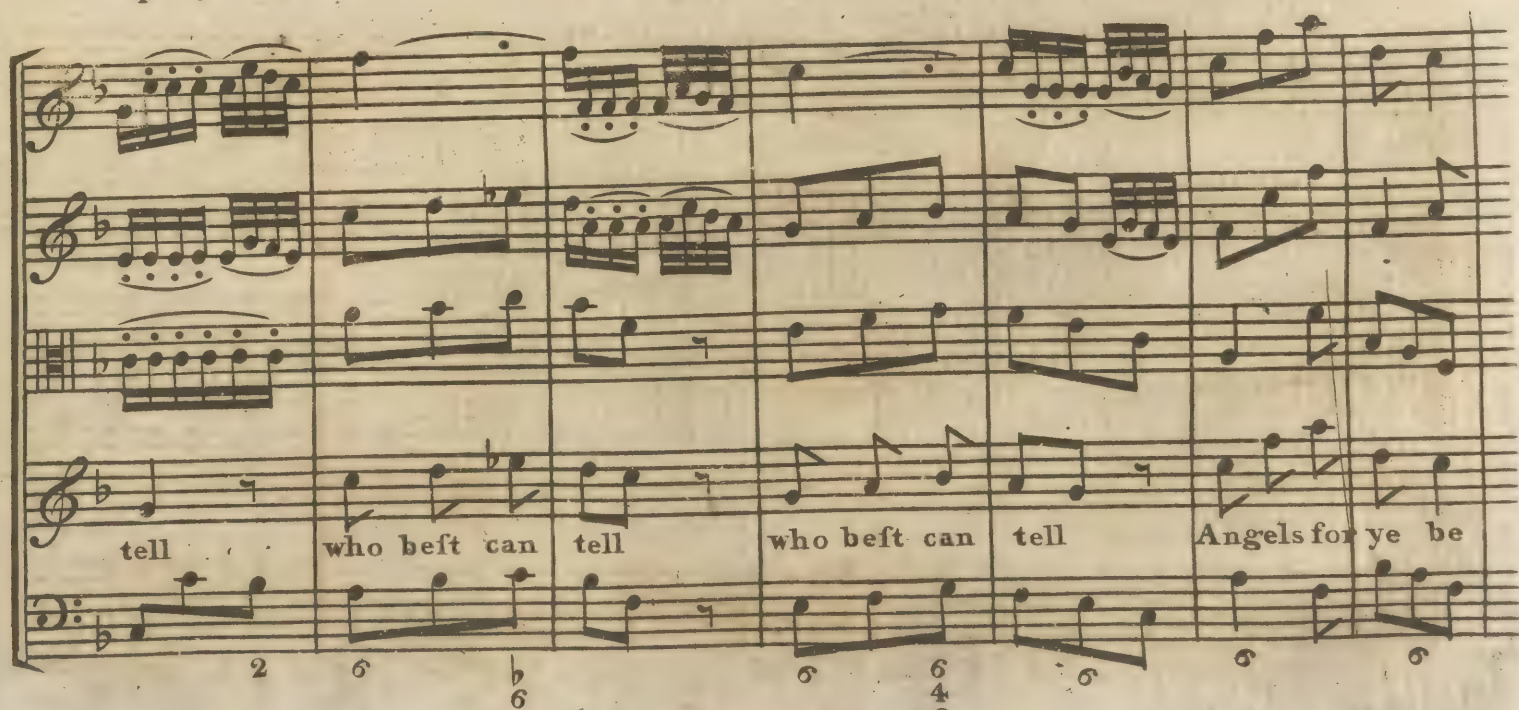




First system of musical notation. It consists of five staves. The top four staves are for instrumental accompaniment (two treble clefs and two bass clefs). The fifth staff is for the vocal line. The lyrics are: "Speak ye who best can tell who best can". There are various musical markings including notes, rests, and dynamic markings like *h* and *6*.



Second system of musical notation. It consists of five staves. The top four staves are for instrumental accompaniment. The fifth staff is for the vocal line. The lyrics are: "tell speak ye who best can tell speak ye who best can". There are various musical markings including notes, rests, and dynamic markings like *h* and *6*.



Third system of musical notation. It consists of five staves. The top four staves are for instrumental accompaniment. The fifth staff is for the vocal line. The lyrics are: "tell who best can tell who best can tell Angels for ye be". There are various musical markings including notes, rests, and dynamic markings like *h* and *6*.



hold him ye behold him speak ye who best can tell speak ye who best can

7 5 6 4 3

col arco

*f*

tell speak ye who best can tell for ye behold him.

6 2 6 6 6 4 3 6 b6

Fine

Redemption

2 6 6 6 4 3



Recit:

(76)

Abraham believed God and it was counted to him for righteousness and the

6

Angel of the Lord called unto Abraham out of Heaven and said by my

6

self have I sworn said the Lord for because thou hast done this thing & hast not withheld thy

6/3 b7

Son thine only Son, that in blessing I will bless thee, and in multiplying I will

b Redemption 4+ 2 b6



multiply thy Seed as y Stars of the Heav'n & as the Sand which is upon the Sea Shore & in thy

Seed shall all the Nations of the Earth be blessed: because thou hast obey'd my voice.

$\frac{4+}{2}$   
AIR

*Org.  
Solomon*

Andante

Redemption



*p*

Abram enough thy pie - ty is shewn thy faith shall be to after Ages known

*p o o*

*mf* *hr* *p*

Abram thy faith is shewn shewn Abram thy faith is shewn

*mf* *p*

*hr* *f*

thy faith thy faith is shewn.

*f*

Redemption



*p*

*p*

Abram e\_nough thy piety is shewn Abram enough thy faith is shewn

6 4 7 7 6 4 5 — 6

*p*

Abram thy faith is shewn shewn Abram thy faith is shewn

6 6 6 6 6 6 7 7

*p*

Abram thy piety is shewn thy faith shall be to Ages

6 6 4 3 6 6 4 5 3



*f* *cel Prime* *f*

known.

*f* 6 6 6 6 6 6 6 6 6 6 5 3

## Recit:

Now when Joseph was sold by his Brethren to the Ishmealites

6

for Twenty Pieces of Silver they brought him into Egypt and Potiphar an

6 2 6 6

Officer of Pharoah Captain of the Guard bought him of the Ishmealites and

6

Joseph found favour in the sight of his Master and he made him Over

2 4+ 6

feer in his House even over all that he had.

4+ 2 # #

## Redemption



Occasional  
Org.

Aria

(81)

V.1.

V.2.

Viola

Bassi

Andante Larghetto

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*p*

Shield my Glory

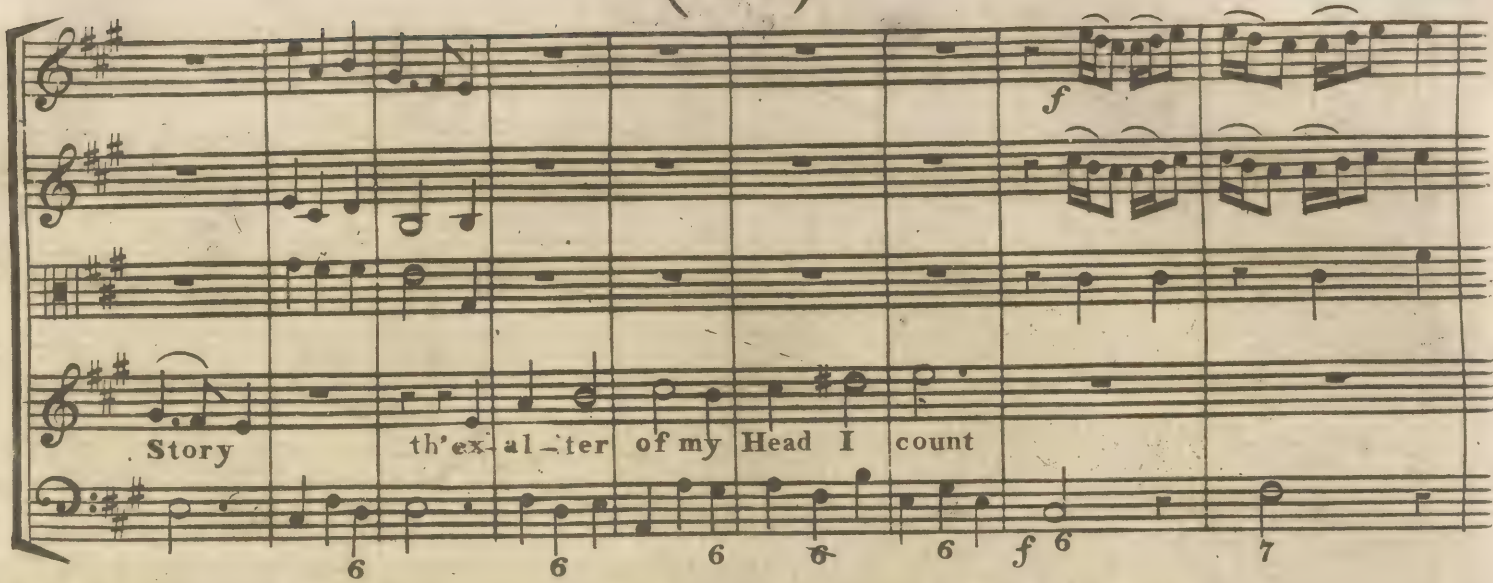
JEHOVAH is my Shield my Glory Him thro' my

*p*

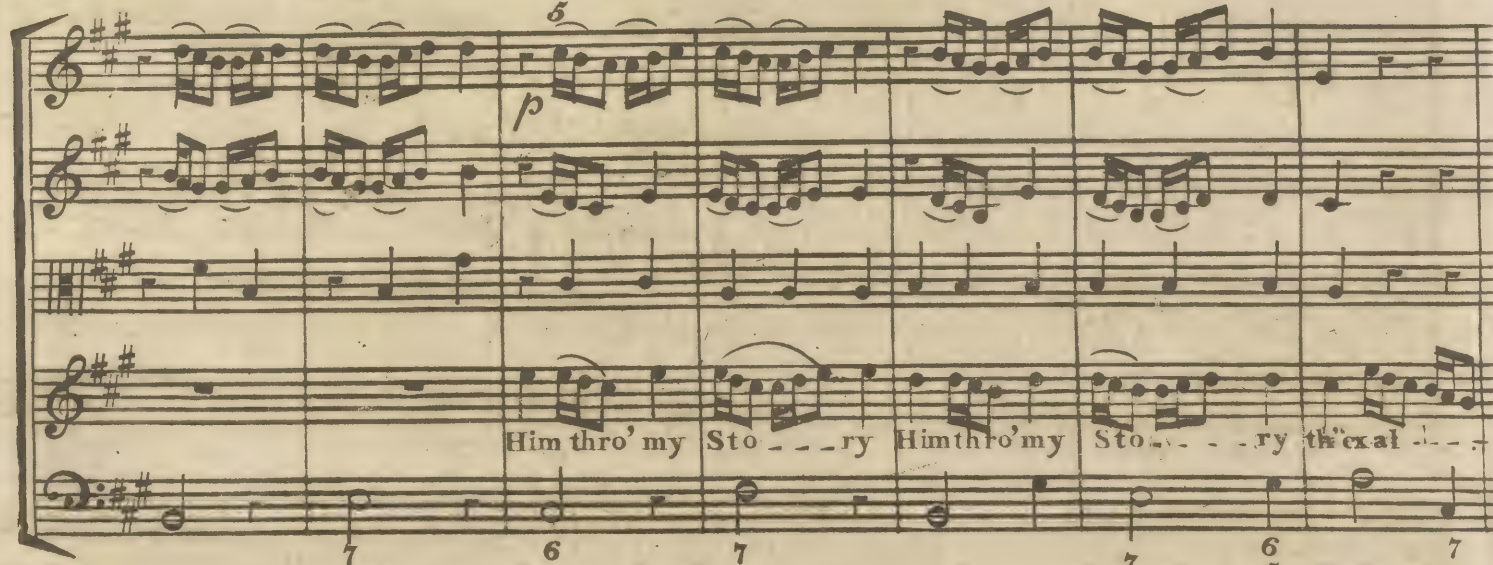
*p*

(Nº 101)

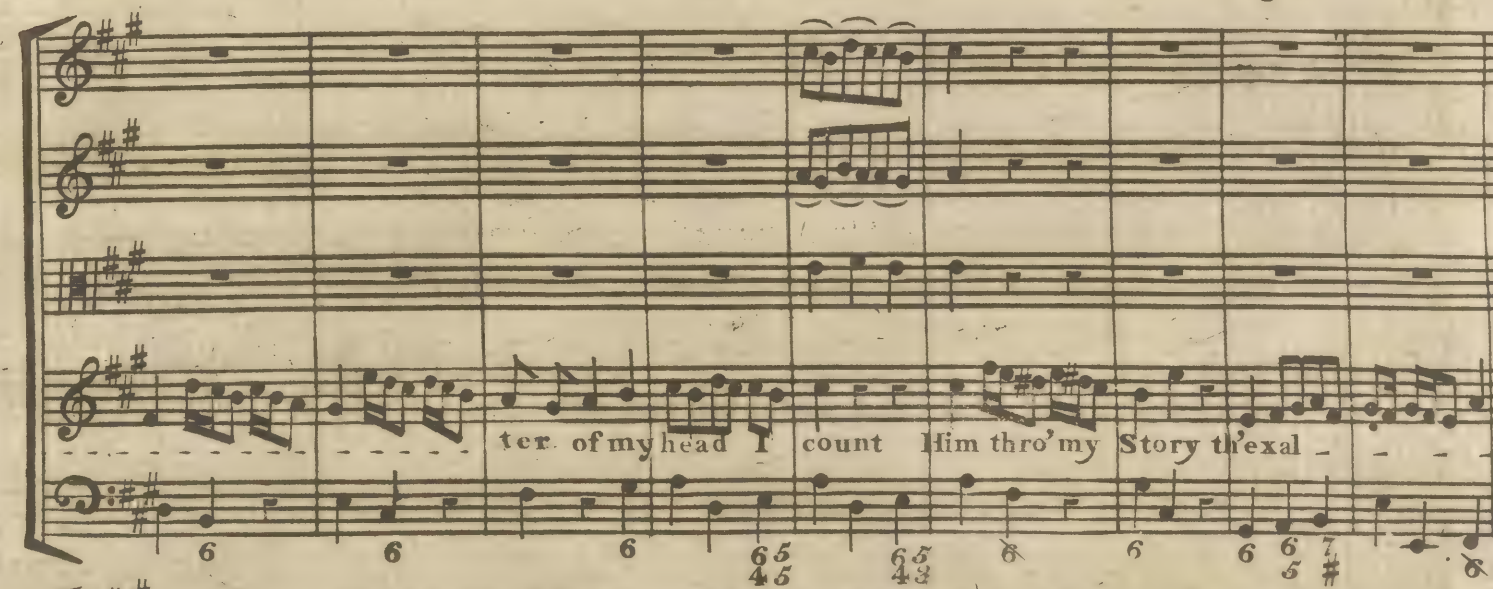




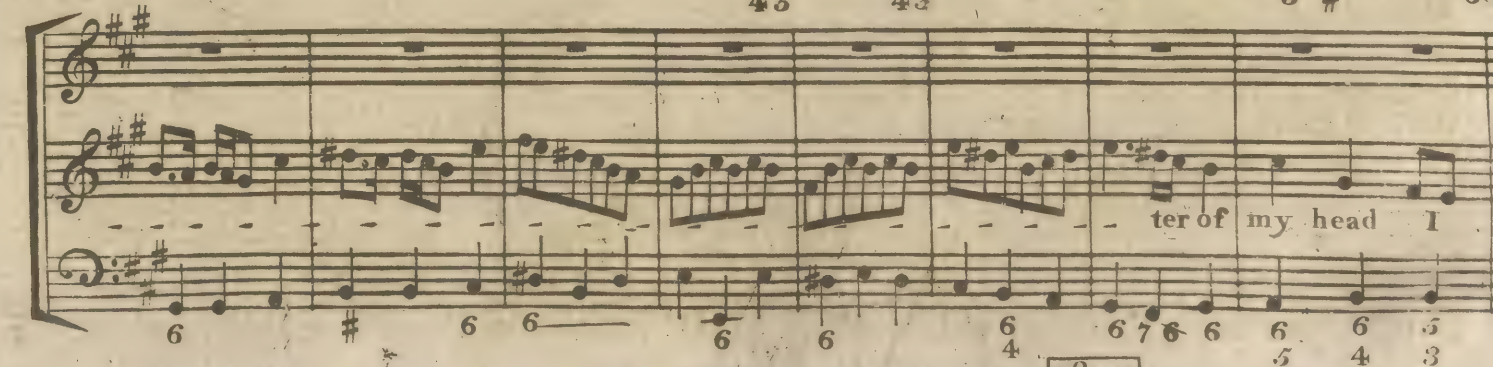
First system of music. It consists of four staves. The top two staves are for a piano accompaniment, and the bottom two are for a vocal line. The key signature is two sharps (F# and C#). The vocal line begins with the lyrics "Story th'ex-al-ter of my Head I count". There are dynamic markings *f* (forte) above the piano staves and below the vocal staff. Fingering numbers (6, 5, 6, 6, 6, 6, 7) are written below the bass line.



Second system of music. It consists of four staves. The key signature remains two sharps. The vocal line continues with the lyrics "Him thro' my Sto-ry Him thro' my Sto-ry th'exal-". There is a dynamic marking *p* (piano) above the piano staves. Fingering numbers (7, 6, 7, 7, 6, 7) are written below the bass line.

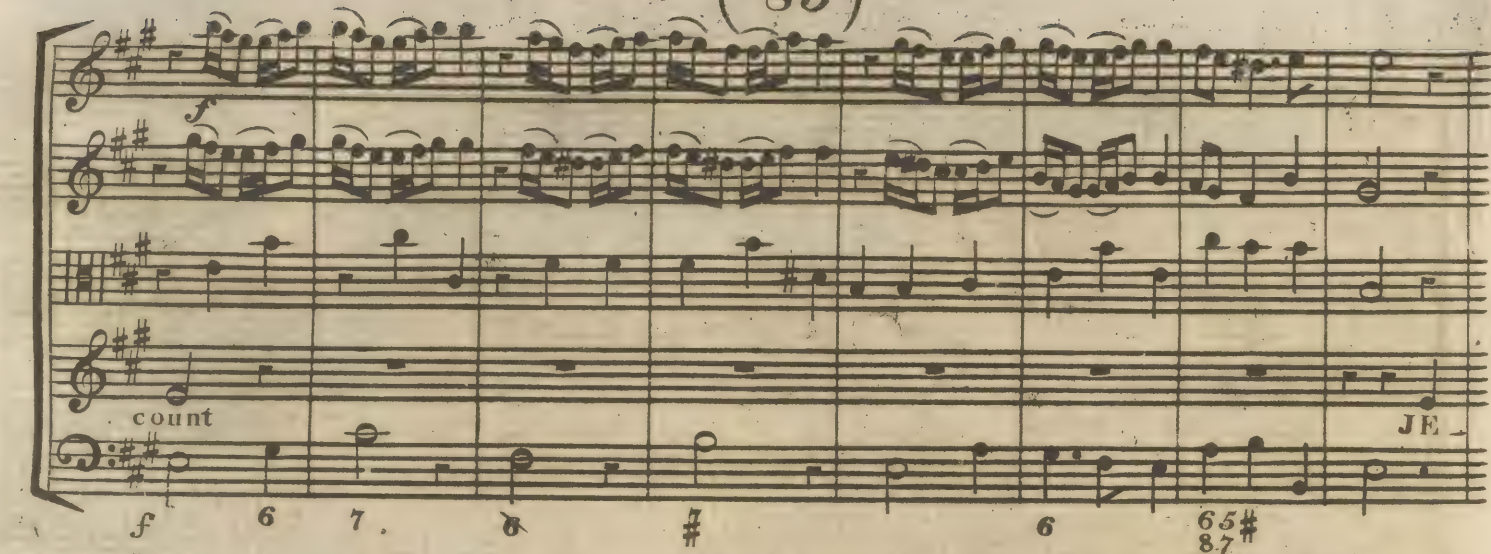


Third system of music. It consists of four staves. The key signature remains two sharps. The vocal line continues with the lyrics "ter. of my head I count Him thro' my Story th'exal-". Fingering numbers (6, 6, 6, 6 5/4 5, 6 5/4 3, 6, 6, 6 5/7, 8) are written below the bass line.



Fourth system of music. It consists of four staves. The key signature remains two sharps. The vocal line continues with the lyrics "ter of my head I". Fingering numbers (6, #, 6, 6, 6, 6, 6 4/4, 6 7/6 6, 6, 6 5/4, 3) are written below the bass line.



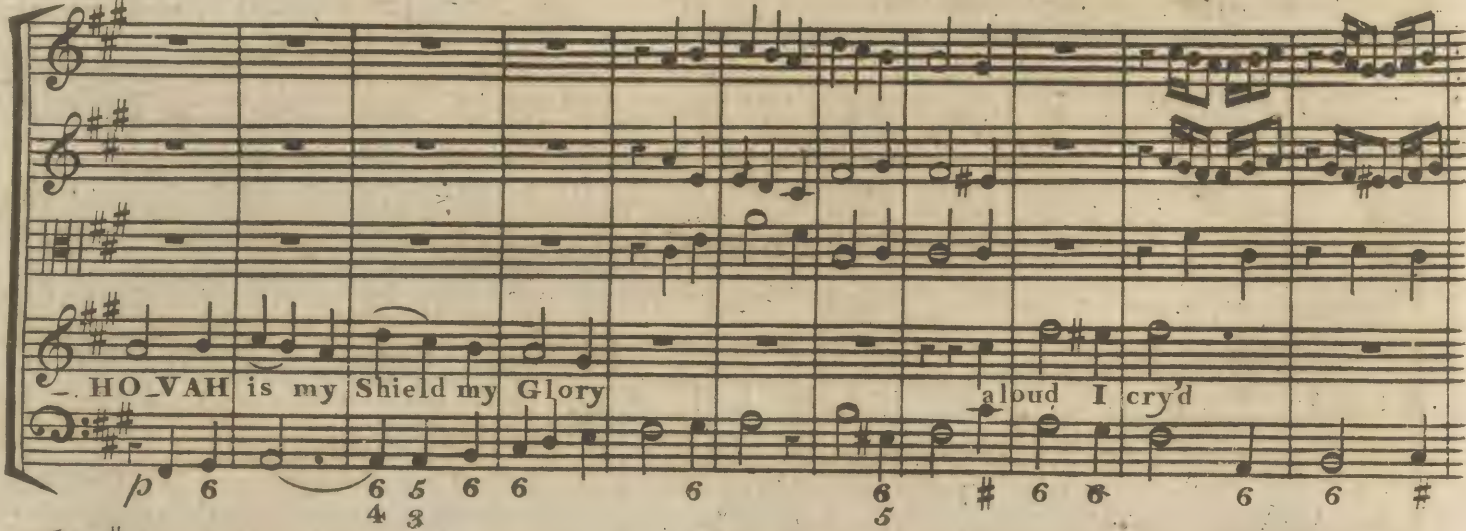


count

f

6 7 8 # 6 6 5 # 8 7 #

JE



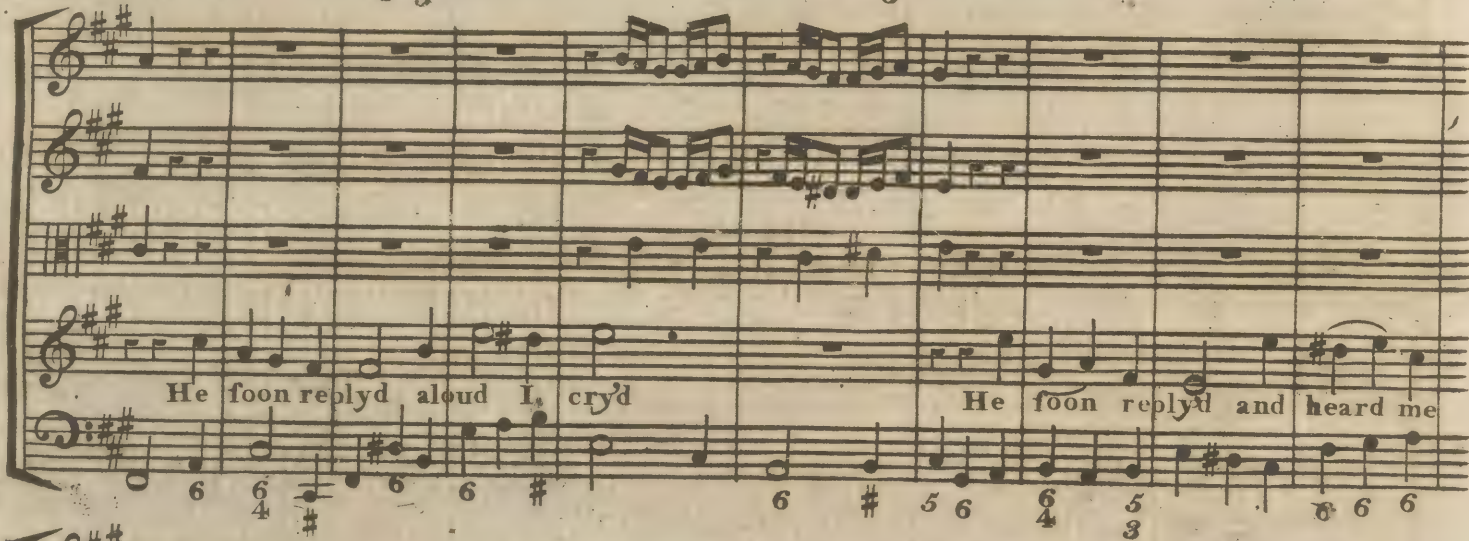
HO VAH is my Shield my Glory

aloud I cry'd

p

6 6 5 6 6 6 6 5 # 6 8 6 6 #

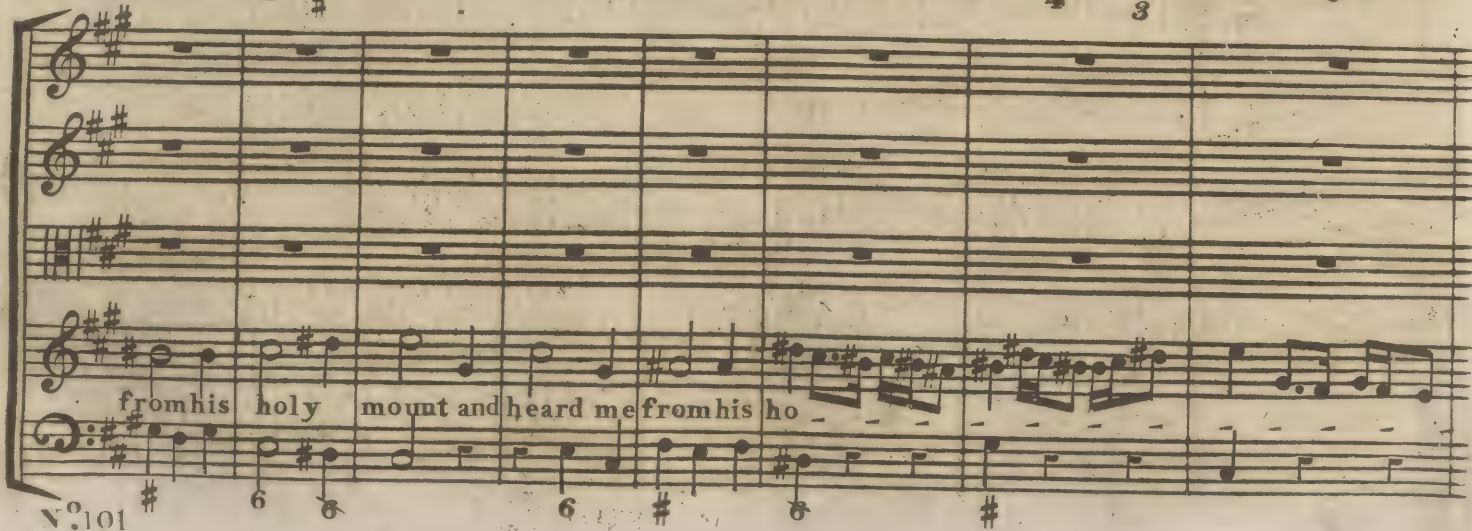
4 3



He soon replyd aloud I cry'd

He soon replyd and heard me

6 6 4 # 6 # 6 # 5 6 6 4 3 6 6 6

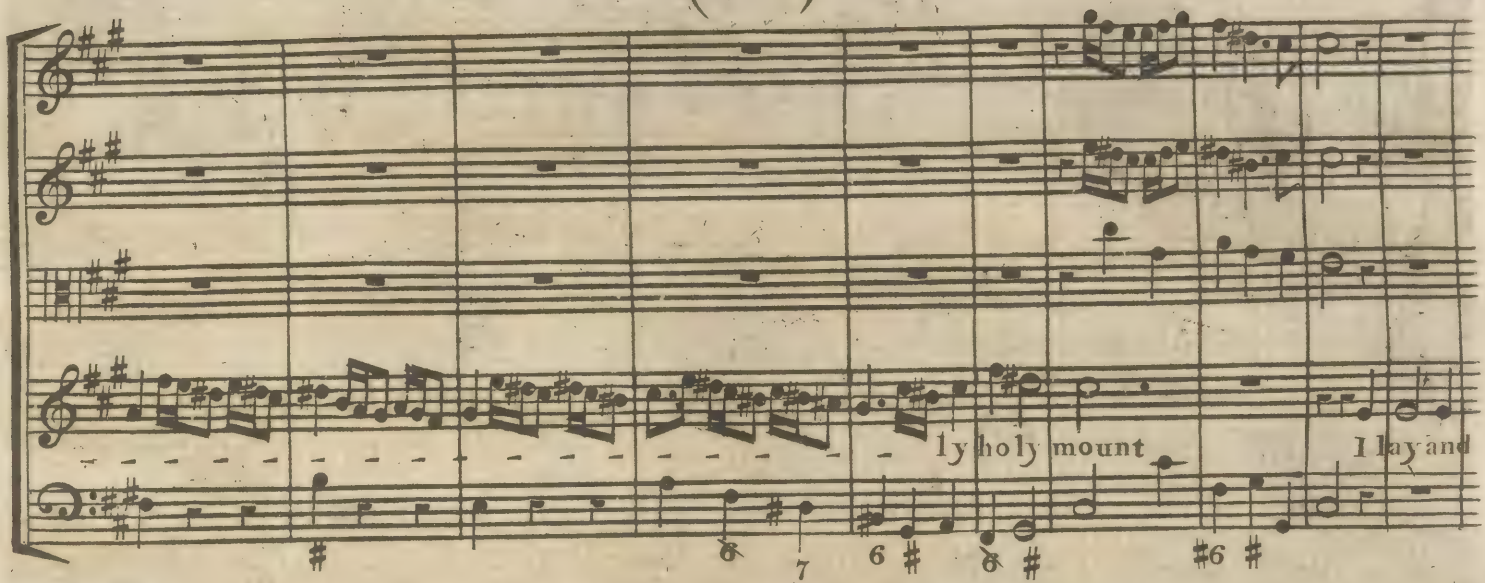


from his holy mount and heard me from his ho

N<sup>o</sup> 101

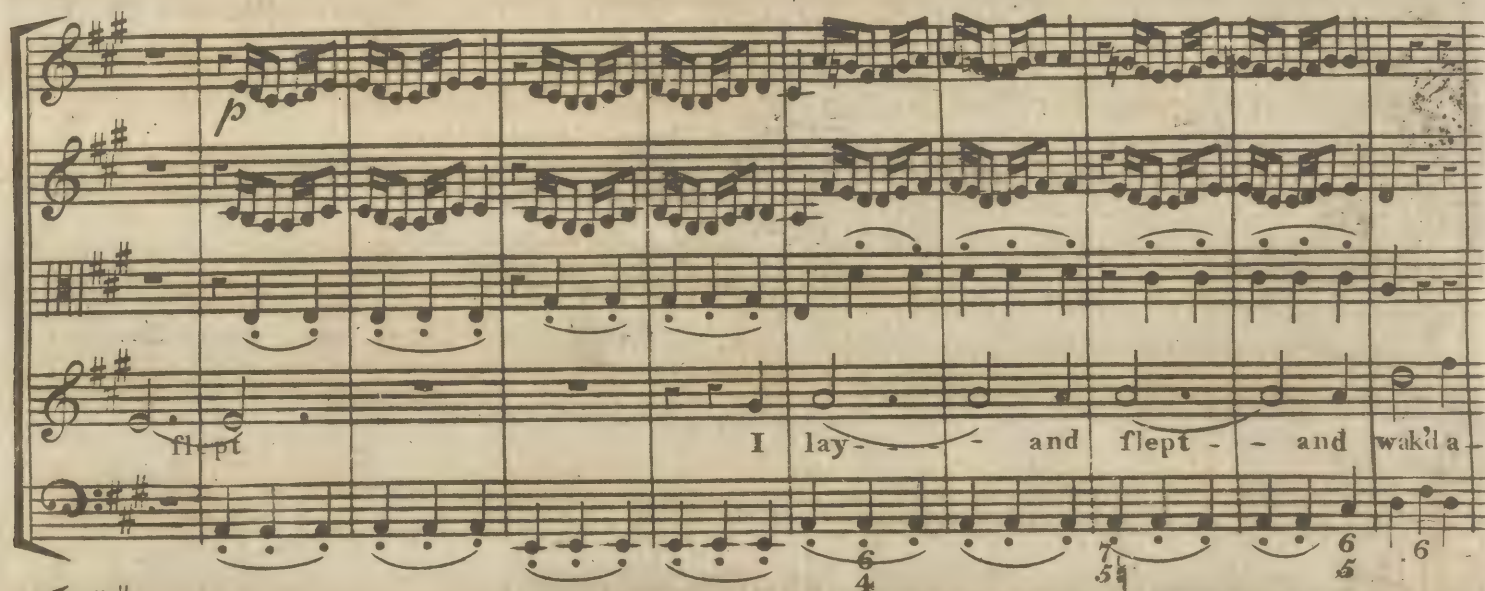
6 6 # 6 #





ly holy mount I lay and

# 6 7 6 # 8 # #6 #



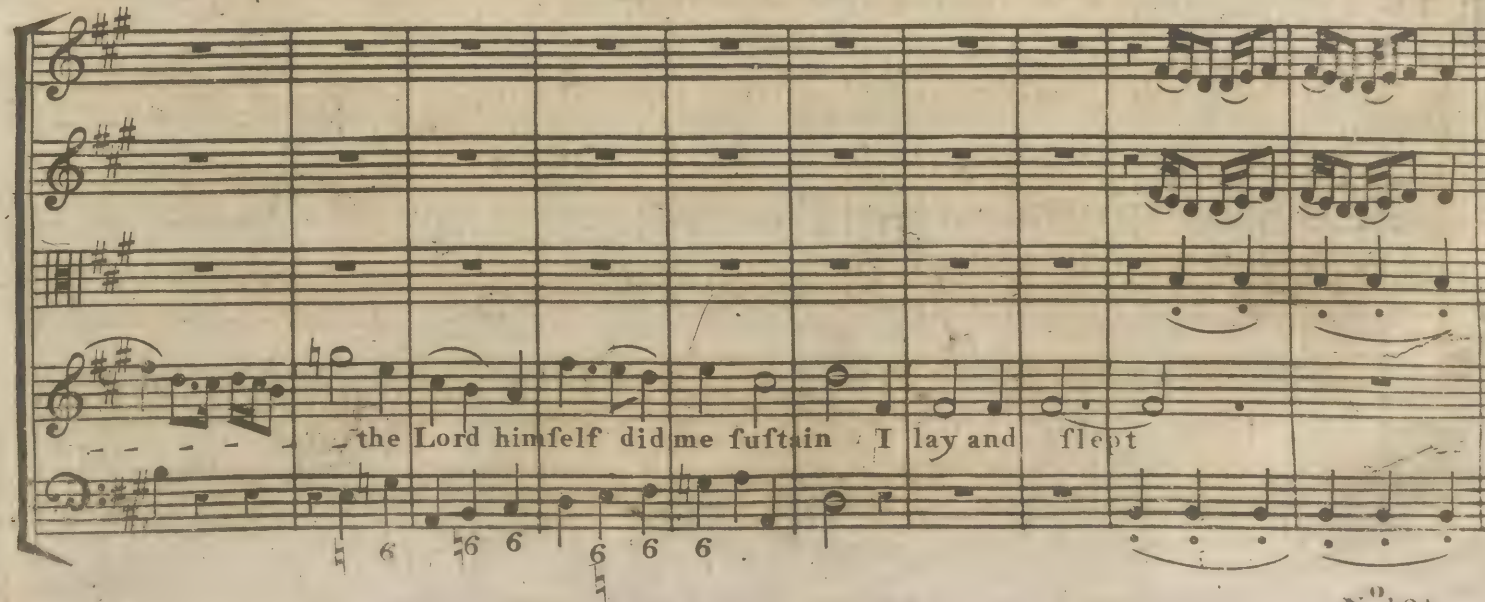
*p* flept I lay - - and flept - - and wak'd a -

4 5 6 6



- gain and wak'd again the Lord himself did me susttain -

6 6 6 6 6 6 3 6 6 3 6 6



the Lord himself did me susttain I lay and flept

6 6 6 6 6 6



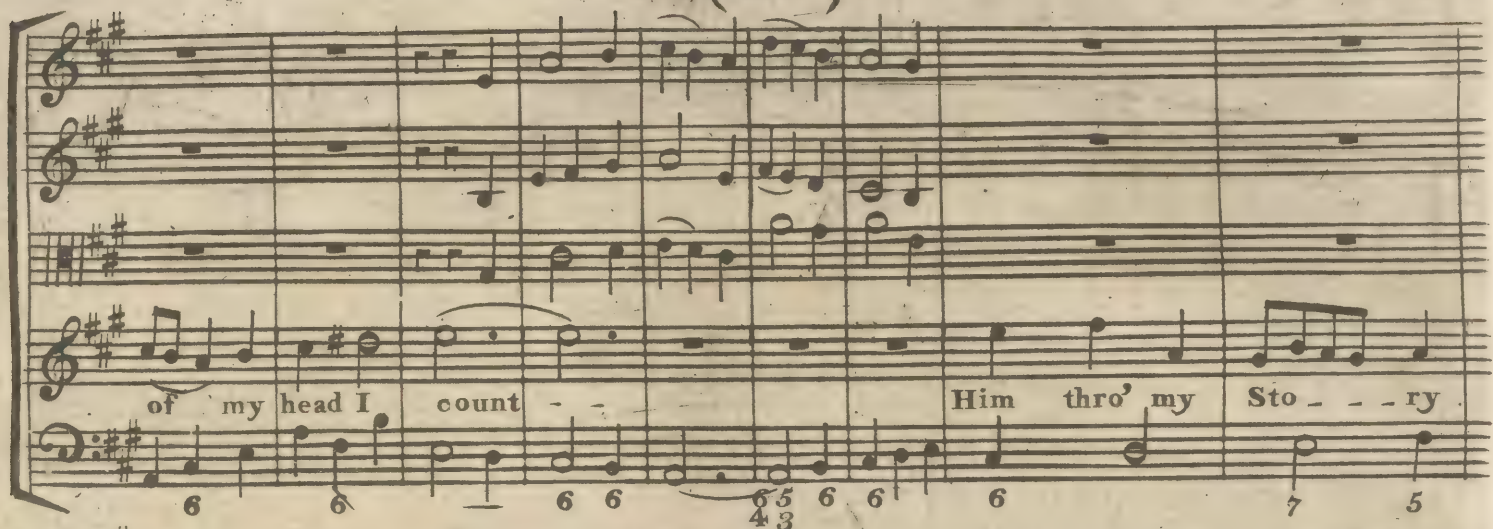
and wak'd again and wak'd again the Lord himself did me suf-

-tain - - - the Lord himself did me sustain

JEHOVAH is my Shield my Glory

Him thro' my Story th'exal - - - ter th'exalter

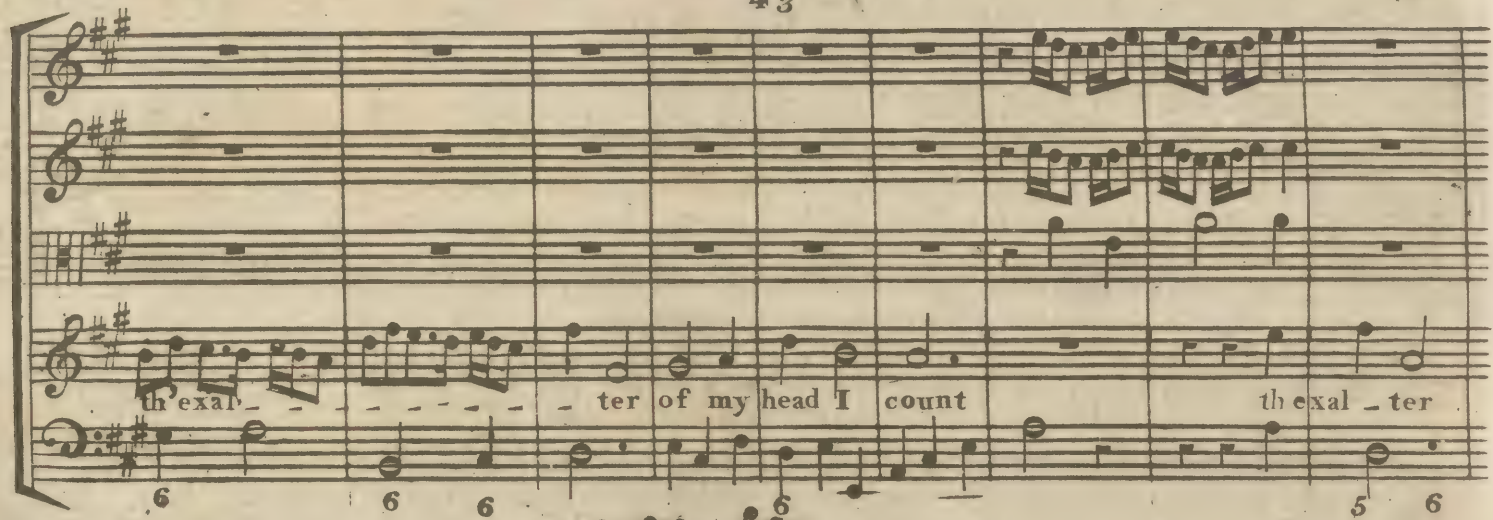




of my head I count Him thro' my Sto - - - ry

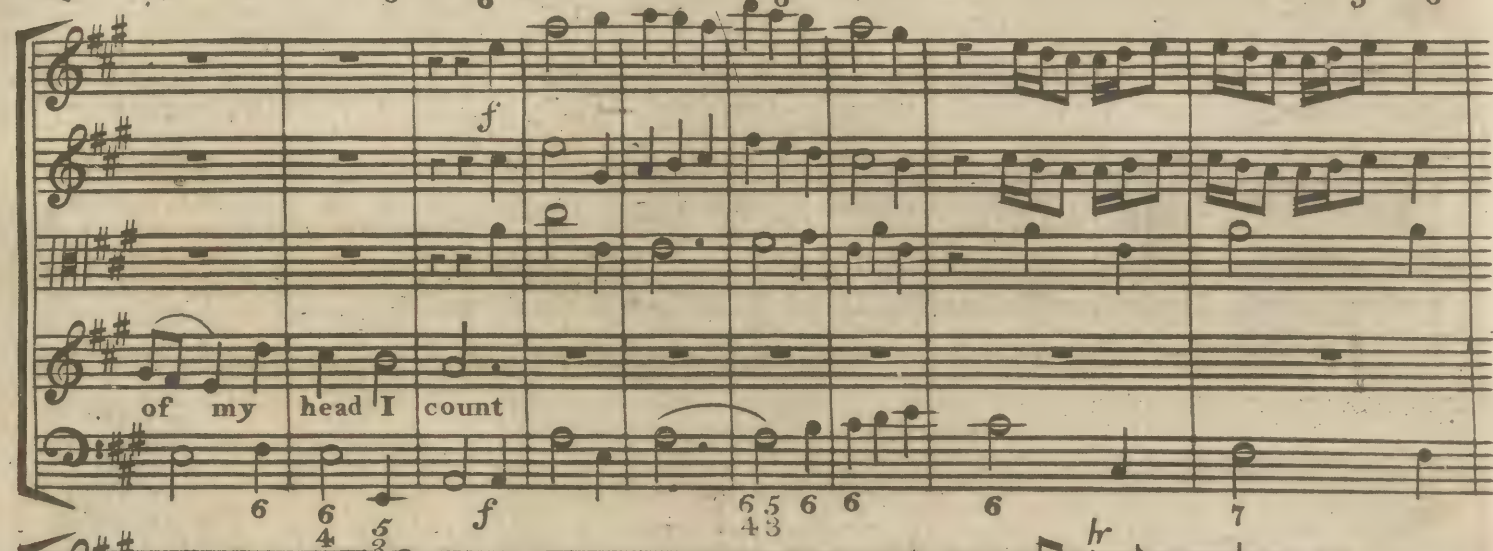
6 6 6 6 6 6 6 7 5

4 3



th exal - - - ter of my head I count th exal - ter

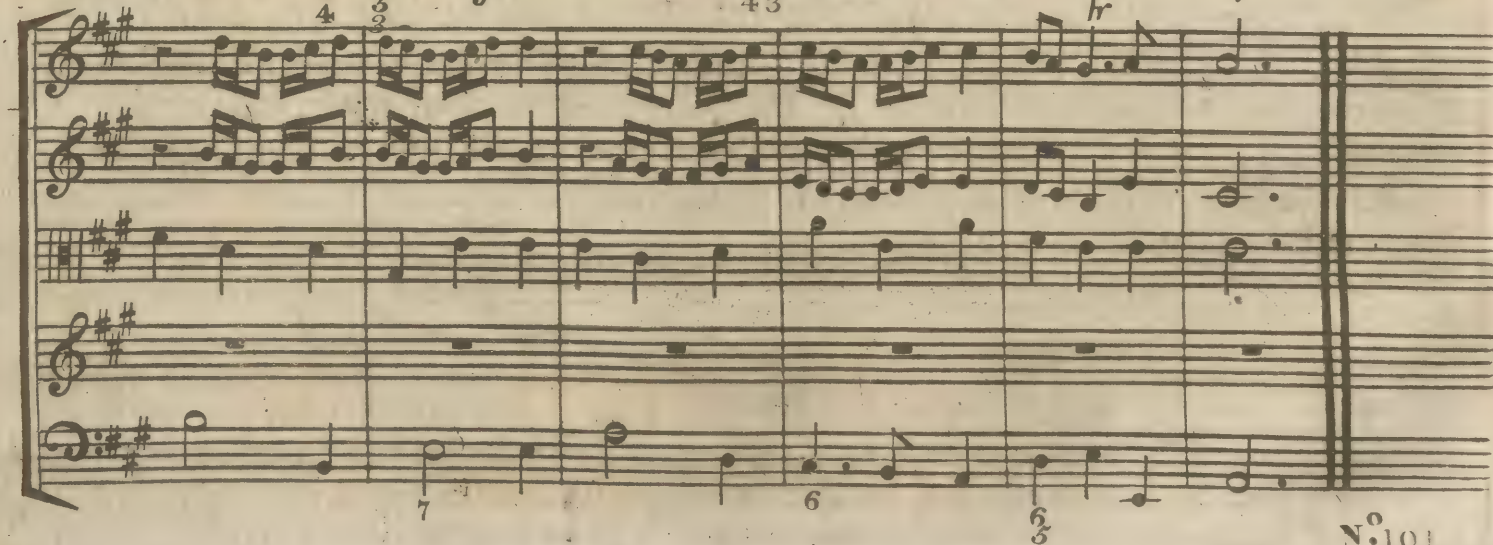
6 6 6 6 5 6



*f* of my head I count

6 6 5 6 6 6 6 7

4 3



*hr*

7 6 3



Recit:

When Joseph had interpreted Pharoah's dream that y famine should be in the Land of

Egypt Pharoah said unto him for as much as God has shewed thee all these

things thou shalt be over my House and according to thy word shall all my People be

ruled for I have set thee over all the Land of Egypt.

Redemption



Hautb. 1<sup>o</sup>

Hautb. 2<sup>o</sup>

Vio. 1<sup>o</sup>

Vio. 2<sup>o</sup>

Viola

Canto

Alto

Tenore

Baffo

Tutti  
Baffi

Chorus

Bleft be the Man

Bleft be the Man

Bleft be the Man

Bleft be the Man

Bleft be the Man

Bleft be the Man

Bleft be the Man

Bleft be the Man

Chorus

T.S.

Bleft be the Man

Bleft be the Man

Bleft be the Man by

Bleft be the Man

Bleft be the Man

Bleft be the Man by

Bleft be the Man

Bleft be the Man

Bleft be the Man by

Bleft be the Man

Bleft be the Man

Bleft be the Man by

T.S.



Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd Bleft be the Man by  
Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd Bleft be the Man by  
Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd Bleft be the Man by  
Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd by Pow'r unstain'd Bleft be the Man by

6 6 6 6 6 6 6 6 6

Pow'r unstain'd Virtue there it - self re - ward -  
Pow'r unstain'd Virtue there it -  
Pow'r unstain'd  
Pow'r unstain'd

Fuga  
no subject

Org.

6 6



self re - war - ing Virtue there it-felf re -  
Virtue there it-felf re -

6 5 6 6 4

war - ding there it-felf re - war -  
war - din - there it-felf re - war -  
Virtue there it - felf re - war -

Nº 108 7 6 7 6 Tutti 6 6 6 6 7 6 6 7 6



ding

Blest be the Man

Blest be the Man

ding

Blest be the Man

Blest be the Man

ding

Blest be the Man

Blest be the Man

ding

Blest be the Man

Blest be the Man

6 6 4 # T.S. 6

Blest be the Man by wealth unchain'd by wealth unchain'd by wealth unchain'd Blest be the Man by

Blest be the Man by wealth unchain'd by wealth unchain'd by wealth unchain'd Blest be the Man by

Blest be the Man by wealth unchain'd by wealth unchain'd by wealth unchain'd Blest be the Man by

Blest be the Man by wealth unchain'd by wealth unchain'd by wealth unchain'd Blest be the Man by

Nº108) 6 6 6 6 6 6 6 6 6



wealth unchain'd

wealth unchain'd

wealth unchain'd

wealth unchain'd

2<sup>do</sup> singer

Trea - sure for the public hoar

Trea - sure for the

6 5 # T.S. 4 6 5 Org.

pub - lic hoar - - - ding

ding

Trea - sure for the public

Trea - sure for the public hoar

Trea - sure for the public hoar

ding

N<sup>o</sup> 108 Tutti 6 7 4 2 6 7 6 6 4 3 4 3



Trea - sure for the pub - lic hoarding Trea - sure for the public for the pub - - lic  
 hoarding Trea - sure for the pub - lic hoar - - - - -  
 - ding for the pub - - lic hoar - - - - -  
 Trea - sure for the pub - lic hoar - - - - -

4 3 5 2 6 4 2 6 7 6 5 4 3 5 2 6 7 7 4 7

hoarding Bleft be the Man by Pow'r unstain'd Bleft be the Man by Pow'r unstain'd  
 - ding Bleft be the Man by Pow'r unstain'd Bleft be the Man by Pow'r unstain'd  
 - ding Bleft be the Man by Pow'r unstain'd Bleft be the Man by Pow'r unstain'd  
 - ding Bleft be the Man by Pow'r unstain'd Bleft be the Man by Pow'r unstain'd

4 3 6 6 7



Blest be the Man    Blest be the Man    Blest be the Man by Pow'r unstain'd to wealth unchain'd by

Blest be the Man    Blest be the Man    Blest be the Man by Pow'r unstain'd to wealth unchain'd by

Blest be the Man    Blest be the Man    Blest be the Man by Pow'r unstain'd to wealth unchain'd by

Blest be the Man    Blest be the Man    Blest be the Man by Pow'r unstain'd to wealth unchain'd by

6                      6                      6    6                      6    6                      6

Pow'r unstain'd    Virtue there it - self re - - war - - ding

Pow'r unstain'd    Trea - sure for the public hoar

Pow'r unstain'd

Pow'r unstain'd

Pow'r unstain'd    Virtue

6                      Org.                      N<sup>o</sup> 108                      Tutti

\* Here the Author most masterly  
 unites the Two Subjects  
 which are admirably carried on  
 with wonderful knowledge  
 of the Science.



Trea - fure for the public hoar - ding Trea - - fure for the  
ding for the public hoarding Trea -  
Trea - fure for the public hoar -  
there it - felf re - - war -

6 7 6 3 6 6 6 7 6 # 6 7 #6

public hoar - - ding for the public hoarding Virtue there it -  
- fure for the public hoar - - ding for the pub - lic hoar - - ding  
ding Virtue there it - felf re - war -  
ding Vir - - tue there it - felf re - - war -

4 # 9 3 6 5 4 #3 6 5 3 6 4 N<sup>o</sup> 108



self re - - war - - - ding Virtue  
Virtue there itself re - war - - - ding  
- - - ding Trea - sure for the public hoar -  
- - - ding Trea - sure for the public hoar - ding Trea - sure for the

5 3 6 4 5 3 6 4 2 6 7 7 6 5 4 3 6 4 2 6

there it - self re - - war - - - ding Trea - sure for the public  
Trea - sure for the public hoar - - - ding Trea - sure for the public  
- - - ding Trea - sure for the public  
public hoar - - - ding hoar - - - ding Trea - sure for the public

47 6 6 5 9 - 6 5 98 6 (N. 108) 7 6 6 4 3 5 5 5



Tromba. 1st  
2d

(97)

Drum

Oboi

V.1.

V.2.

hoarding Bleft be the Man Bleft be the Man Bleft be the Man by Pow'r unstain'd Bleft be the  
hoarding Bleft be the Man Bleft be the Man Bleft be the Man by Pow'r unstain'd Bleft be the  
hoarding Bleft be the Man Bleft be the Man Bleft be the Man by Pow'r unstain'd Bleft be the  
hoarding Bleft be the Man Bleft be the Man Bleft be the Man by Pow'r unstain'd Bleft be the

6

Man to wealth unchain'd by Pow'r unstain'd to wealth unchain'd  
Man to wealth unchain'd by Pow'r unstain'd to wealth unchain'd  
Man to wealth unchain'd by Pow'r unstain'd to wealth unchain'd  
Man to wealth unchain'd by Pow'r unstain'd to wealth unchain'd

6 7 6 7 (N. 108) 6 7 T.S.



Virtue there it - self re - - war -  
Trea - sure for the public hoar

Org  
tutti 5 6 7 7 6

ding Bleft be the Man by  
ding Bleft be the Man by  
ding Bleft be the Man by  
ding Bleft be the Man by

7 6 7 7 3 6 7 6 7 6



Pow'r unstain'd Bleft be the Man to wealth unchain'd Vir - - - tue

Pow'r unstain'd Bleft be the Man to wealth unchain'd Vir - - - tue

Pow'r unstain'd Bleft be the Man to wealth unchain'd Vir - - - tue

Pow'r unstain'd Bleft be the Man to wealth unchain'd Vir - - - tue

6 6 5

there it self re - - war - - ding

there it self re - - war - - ding

there it self re - - war - - ding

there it self re - - war - - ding

7 7 4 3



(100)

Recit:

When Joseph was dead there arose a new King over  
Egypt which knew not Joseph and he set over Israel task Masters  
to afflict them with burthens; and they made them serve with rigour.

Accomp.<sup>d</sup> Andante

And the Children of Israel sigh'd by reason of their bondage and their  
cry came up unto God and their cry came up came up unto God.

Redemption



Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Viola

Violonc.<sup>o</sup>

Voice

**Largo e Sostenuto**

Pious Orgies Pious Airs de-cent sorrow

decent pray'rs will to the Lord ascend and move his pity his pity

Redemption



and regain his love pious Orgies pious Airs decent forrow decent

forrow decent pray'rs will to the Lord ascend and move his pity

The image shows a page from a musical score for 'The Lord's Prayer' by J. Haydn. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'his pity and regain his love pious Orgies pious Airs decent'. The piano part includes various musical notations such as notes, rests, and ornaments.

## Redemption



forrow decent pray'rs will to the Lord ascend and move his pity his

pity and regain his love.

Recit: Then sent he Moses his Servant, and Aaron whom he had

choven; these shew'd his signs a-mong them and wonders in the Land of Ham.

Redemption



59 a: l in Egypt.

(104)

Chorus

Allegro

Tromb. 1º

Tromb. 2º

Tympani

Hautb. 1º

Hautb. 2º

Bassoons

Viol. 1º

Viol. 2º

Viola.

Canto 1º

Alto 1º

Tenore 1º

Basso 1º

Canto 2º

Alto 2º

Tenore 2º

Basso 2º

Organo

Chorus

Allegro

Nº. 104



This page contains a musical score for page 105. It features a series of staves with musical notation. The notation includes treble and bass clefs, and various musical symbols such as notes, rests, and bar lines. The score is organized into systems, with some staves containing more complex notation than others. At the bottom of the page, there is a section of figured bass notation, which includes the words "Soli" and "Tutti" followed by numerical figures (6, 4, 5, 3) and other musical symbols. The page is numbered (105) at the top center.



This musical score is arranged in two systems of staves. The first system consists of 10 staves, with the first three being empty and the remaining seven containing musical notation. The second system also consists of 10 staves, with the first three being empty and the remaining seven containing musical notation. The lyrics "He gave them" are written below the musical notation in the second system. At the bottom of the page, there are five "6" symbols.

He gave them

He gave them

He gave them

He gave them

6 6 6 6 6



Hail-stones for rain, Fire, mingled with the Hail,  
 Hail-stones for rain, Fire, mingled with the Hail,  
 Hail-stones for rain, Fire, mingled with the Hail,  
 Hail-stones for rain, Fire, mingled with the Hail,  
 He gave them Hail-stones for rain, Fire, mingled with the  
 He gave them Hail-stones for rain, Fire, mingled with the  
 He gave them Hail-stones for rain, Fire, mingled with the  
 He gave them Hail-stones for rain, Fire, mingled with the

6 4 6 6 6 6 5 6 5



Fire, mingled with the Hail, ran a long upon the ground.

Fire, mingled with the Hail, ran a long up on the ground.

Fire, mingled with the Hail, ran a long up on the ground.

Fire, mingled with the Hail, ran a long upon the ground.

Hail, Fire, mingled with the Hail, ran a

Hail, Fire, mingled with the Hail, ran a

Hail, Fire, mingled with the Hail, ran a

Hail, Fire, mingled with the Hail, ran a



He gave them Hail-stones,      He gave them Hail-stones for  
He gave them Hail-stones,      He gave them Hail-stones for  
He gave them Hail-stones,      He gave them Hail-stones for  
He gave them Hail-stones,      He gave them Hail-stones for  
- long upon the ground,      He gave them Hail-stones,      Hail-stones for  
- long upon the ground,      He gave them Hail-stones,      Hail-stones for  
- long upon the ground,      He gave them Hail-stones,      Hail-stones for  
- long upon the ground,      He gave them Hail-stones,      Hail-stones for

6      6      6      6      6      6



[illegible]



45



6 6 6 6 6 6 # # # 6



N104



Fire, mingled with the Hail, mingled with the Hail

Fire, mingled with the Hail, with the Hail, mingled with the Hail

Fire, mingled with the Hail, mingled with the Hail

Fire, mingled with the Hail

Fire mingled with the Hail, mingled with the Hail

Fire mingled with the Hail, with the Hail, mingled with the Hail

Fire mingled with the Hail, mingled with the Hail

Fire. mingled with the Hail

6 Soli 6 6 Tutti 6 6



6



[illegible]



[illegible]



mingled with the Hail ran a long upon the ground. ran along upon the

mingled with the Hail ran a long upon the ground. ran along upon the

mingled with the Hail ran a long upon the ground. ran along upon the

mingled with the Hail ran a long upon the ground. ran along upon the

Hail, mingled with the Hail ran a long upon the ground. ran along upon the

Hail, mingled with the Hail ran a long upon the ground. ran along upon the

Hail, mingled with the Hail ran a long upon the ground. ran along upon the

Hail, mingled with the Hail ran a long upon the ground. ran along upon the

6 6 6 6 6 6 6 5 6 6 65

N° 104



ground.

ground.

ground.

ground.

ground.

ground.

ground.

ground.

6 6 66 6 66 76



Duetto

Carl in Egypt

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Hautb: 1<sup>o</sup>

Hautb: 2<sup>o</sup>

Bassoons

Voce: 1<sup>mo</sup>

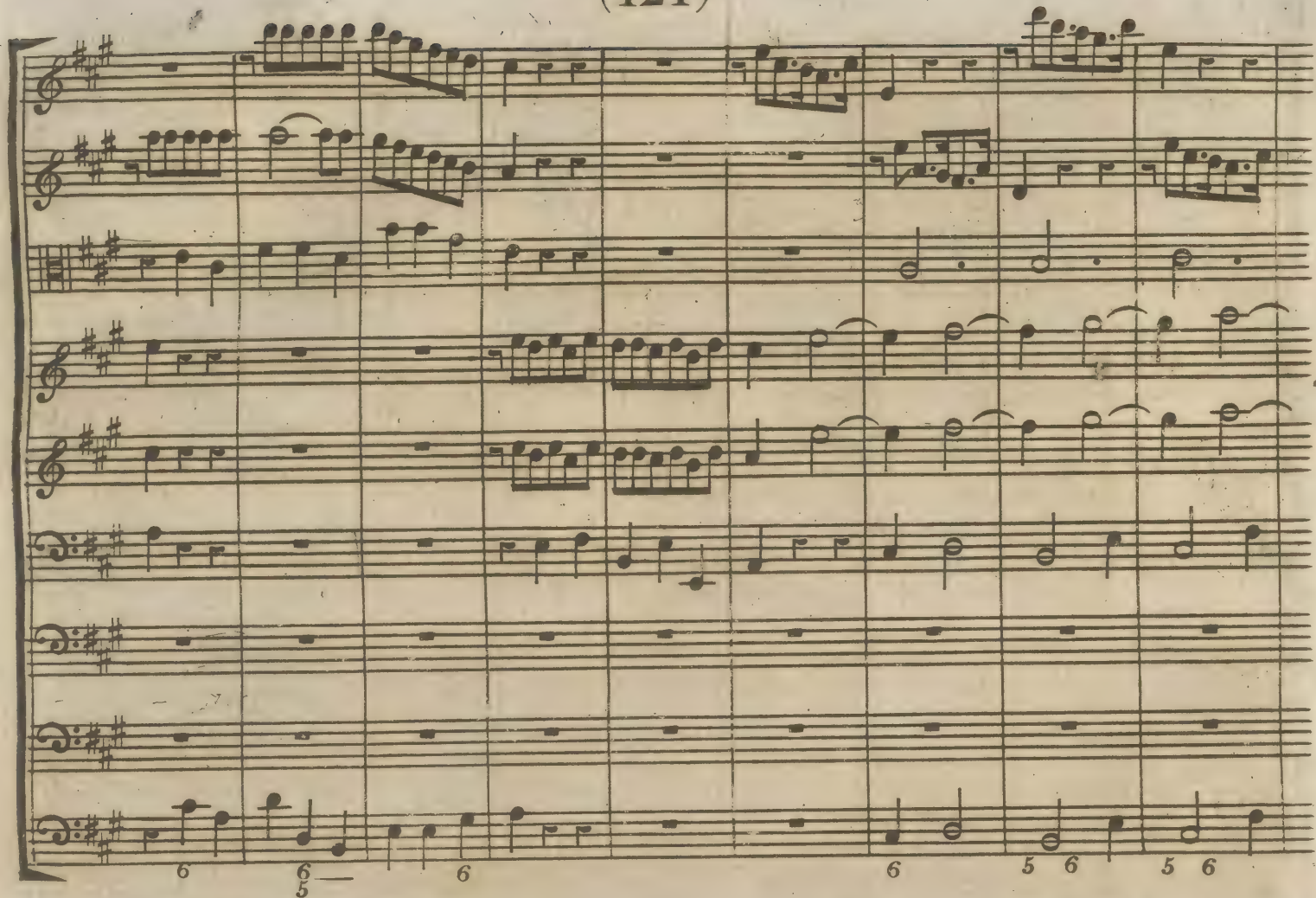
Voce: 2<sup>do</sup>

{ Tutt  
Bassi

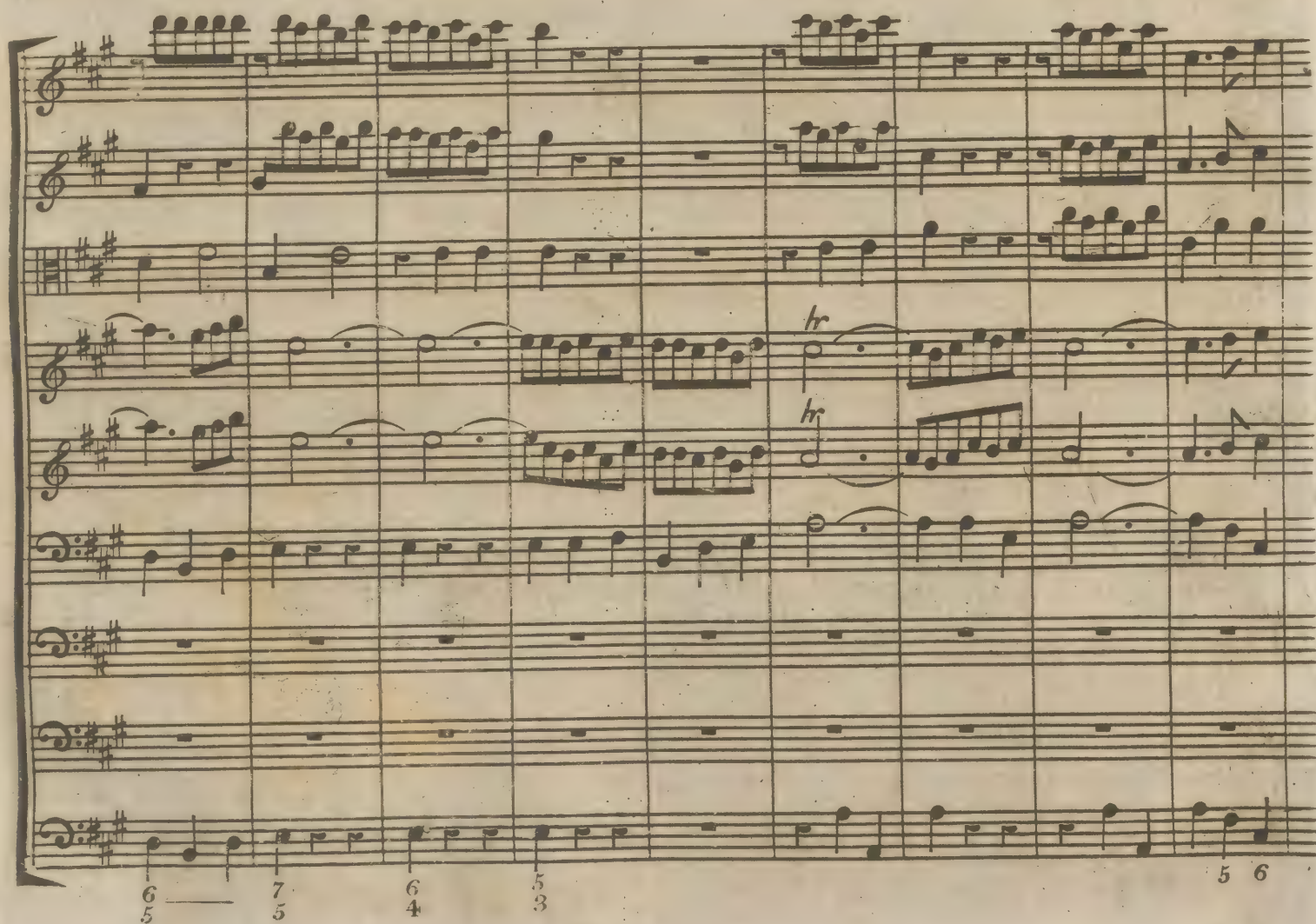
Andante Allegro

The lower system of the musical score consists of ten staves. The first two staves are for Violins 1 and 2, both in treble clef with a key signature of two sharps (F# and C#). The next three staves are for Viola, Horn 1, and Horn 2, all in treble clef with the same key signature. The following three staves are for Bassoon, Voice 1, and Voice 2, all in bass clef with the same key signature. The final staff is for the Tuba and Basses, in bass clef with the same key signature. The music is written in 3/4 time. The first staff has a tempo marking of 'Andante Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the system, there are fingerings for the first staff: 6, 6, 6, 5, 4, #3, 7, 5, 4, #3, 6, 6, 5.





First system of musical notation, featuring ten staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The bottom four staves are in bass clef with the same key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (6, 5, 6, 6, 5, 6, 5, 6) are written below the bottom staff.



Second system of musical notation, featuring ten staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The bottom four staves are in bass clef with the same key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (6, 5, 7, 5, 6, 4, 5, 3, 5, 6) are written below the bottom staff. The word "tr" (trill) is written above the fifth staff in the middle of the system.



mezzo Pia

The Lord is a Man of War.

6 5 *p<sup>o</sup>*

This system contains the first musical score. It consists of ten staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano/Alto part), and the bottom five staves are for piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked 'mezzo Pia'. The lyrics 'The Lord is a Man of War.' are written across the bottom staves. At the end of the system, there are fingerings '6 5' and a dynamic marking '*p<sup>o</sup>*'.

*f*

the Lord, the Lord is a Man of War.

The Lord is a Man of

6 7 6 7 4 3 6 *p<sup>o</sup>* N<sup>o</sup> 96

This system contains the second musical score. It also consists of ten staves, with the same vocal and piano arrangement as the first system. The key signature remains D major. A dynamic marking '*f*' (forte) is present. The lyrics 'the Lord, the Lord is a Man of War.' and 'The Lord is a Man of' are written across the bottom staves. At the end of the system, there are fingerings '6 7 6 7 4 3 6' and a dynamic marking '*p<sup>o</sup>*'. The page number 'N<sup>o</sup> 96' is printed at the bottom right.



The first system of the musical score consists of ten staves. The top four staves are for vocal parts, and the bottom six staves are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "The Lord is a Man of War" are written across the bottom staves. The word "war" is written below the first staff of the piano part. The lyrics "The Lord is a Man of War" are written across the bottom staves. The word "war" is written below the first staff of the piano part. The lyrics "The Lord is a Man of War" are written across the bottom staves. The word "war" is written below the first staff of the piano part.

The Lord is a Man of War

war

The Lord is a Man of War

6 7 # 6

The second system of the musical score consists of ten staves. The top four staves are for vocal parts, and the bottom six staves are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "For the Lord the Lord is a Man of War" are written across the bottom staves. The word "Lord" is written below the first staff of the piano part. The lyrics "For the Lord the Lord is a Man of War" are written across the bottom staves. The word "Lord" is written below the first staff of the piano part. The lyrics "For the Lord the Lord is a Man of War" are written across the bottom staves. The word "Lord" is written below the first staff of the piano part.

For

Lord

the Lord the Lord is a Man of War.

6 # # #3 6 6 5 5 4 #3



Piano

is his name - - is his name. Lord is his name - - is his

6 6 6 5 6 6

name - - Lord is his name, - - is his name, is his name, Lord is his name - - is his name - - Lord is his

6 5 # 6 6 6 6 #



Musical score for the first system, featuring vocal and piano parts. The key signature is D major (two sharps). The tempo/mood is marked **Forte**. The lyrics are: "Lord is his name. Lord is his name. name, Lord is his name, Lord is his name." The piano part includes fingerings: 6 #, 6 #, 6 #, 4 #3, 7 5 #3, #6 6 5, 4 #3.

Musical score for the second system, featuring vocal and piano parts. The key signature is D major (two sharps). The lyrics are: "Pharoah's chariots, and his host, hath he cast into the sea,". The piano part includes fingerings: #, 6, #, #, 6, #, 6.



For

fea, hath he cast - - - into the fea.

hath he cast - - - into the fea.

# 5 6 5 6 #3 5 6 #6 7 4 #3 6 6 #

Pia

The Lord is a Man of War - - -

The

7 6 6 6



Musical score for the first system, measures 7-12. The score is written for a piano and voice. The piano part is in the upper staves, and the voice part is in the lower staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time. The piano part features a melodic line in the right hand and a supporting line in the left hand. The voice part has two staves, with the lyrics "Lord is a Man of War" and "Lord is his name." written below. The piano part includes the instruction "Piano" above the staff. The lyrics "Lord is a Man of War" are written below the first voice staff, and "Lord is his name." is written below the second voice staff. The piano part includes the instruction "Piano" above the staff. The lyrics "Lord is a Man of War" are written below the first voice staff, and "Lord is his name." is written below the second voice staff.

Lord is a Man of War

Lord is his name.

Piano

7 5 6 6

Musical score for the second system, measures 13-18. The score is written for a piano and voice. The piano part is in the upper staves, and the voice part is in the lower staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time. The piano part features a melodic line in the right hand and a supporting line in the left hand. The voice part has two staves, with the lyrics "For Pharaoh's chariots, and his host, hath he cast into the" and "Lord is his name." written below. The piano part includes the instruction "For" above the staff. The lyrics "For Pharaoh's chariots, and his host, hath he cast into the" are written below the first voice staff, and "Lord is his name." is written below the second voice staff. The piano part includes the instruction "For" above the staff. The lyrics "For Pharaoh's chariots, and his host, hath he cast into the" are written below the first voice staff, and "Lord is his name." is written below the second voice staff.

For

Pharaoh's chariots, and his host, hath he cast into the

Lord is his name.

6 6 f 6 p 6 # 6



fea. hath he cast - - - - -  
hath he cast into the fea, hath he cast - - - - -

6 # 6 6 5 6 5 6 5 6 7

For  
into the fea.  
into the fea.

f 6 5 6 5 6 6 5 7



(129)

Musical score for the first system, measures 1-12. The score is written for a piano and voice. The piano part consists of three staves: two treble staves and one bass staff. The voice part is on a single staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Pia" is written above the voice staff in measure 10. The word "His chosen" is written below the voice staff in measure 11. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes.

6 4 5 3 5 6 6 5 p 7 4 2

Musical score for the second system, measures 13-24. The score continues the piano and voice parts from the first system. The piano part consists of three staves: two treble staves and one bass staff. The voice part is on a single staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The words "Captains al-fo are drowned al-fo are drowned are drown" are written below the voice staff in measures 13-16. The words "His chosen Captains al-fo are drowned al-fo are drowned" are written below the voice staff in measures 17-20. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes.

5 3 7 4 2 5 3 7 4 2 5 3 9 # 6



Musical score for the first system, featuring vocal and piano parts. The key signature is two sharps (F# and C#). The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "Pia", "ed are drown - - - ed in the red sea. His chosen", "are drown - - - ed in the red sea." Fingerings are indicated by numbers 6, 6, 7, 6, 4, 3, 6, 7, 4, 2.

Musical score for the second system, continuing the vocal and piano parts. The key signature remains two sharps. The lyrics are: "Captains al-fo are drowned, al-fo are drowned, al-fo are", "his chosen Captains al-fo are drowned, al-fo are drowned," Fingerings are indicated by numbers 5, 3, 7, 4, 2, 5, 3, 7, 4, 2, 5, 3, 7, 4, 2, 6.



drowned, His cho-sen Captains al-fo are drowned, al-fo are drowned in  
His cho-sen Captains al-fo are drowned, al-fo are drowned in

7 # 7 5 6 4 #3 7 5 5 3

the red Sea. al-fo are drown -  
the red Sea. al-fo are drown - ed al fo are drown -

6 6 5 6 6 6 6



ed in the Red Sea. His chosen Cap-tains al-fo are drowned, al-fo are

ed in the Red Sea. His chosen Cap-tains al-fo are drowned, al-fo are

6 4 2 6 6 5 4 3 7 7 5 6 4 3 6 5

For

drowned in the red sea.

drowned in the red sea.

6 5 6 4 3 f 6 7 6

End with  
his first sym<sup>y</sup>  
Here. Here. †



Israel in Egypt

(133)

Chorus

Part the Second

See 155. & Preface

Tromb: 1<sup>o</sup>



A tempo giusto

Tromb: 2<sup>o</sup>



Tympany



Hautb: 1<sup>o</sup>



Hautb: 2<sup>o</sup>



Bassoon



Viol: 1<sup>o</sup>



Viol: 2<sup>o</sup>



Viola



Canto 1<sup>o</sup>



Alto 1<sup>o</sup>



Tenore 1<sup>o</sup>



Basso 1<sup>o</sup>



Canto 2<sup>o</sup>



Alto 2<sup>o</sup>



Tenore 2<sup>o</sup>



Basso 2<sup>o</sup>



(Tutti  
Bassi e  
Cembalo)



A tempo giusto

Organo



N<sup>o</sup> 95

Chorus



This musical score is for a piano and voice piece. It consists of 16 staves. The first 10 staves are for the piano, with the first five staves (treble and bass clef) forming the right hand and the next five staves (treble and bass clef) forming the left hand. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, and some triplets. The last six staves (treble and bass clef) are for the voice, with the word "Mo" written below each staff. The voice part is a simple, sustained melody. The score is written in a key with one sharp (F#) and a common time signature (C). The paper is aged and slightly discolored.



N<sup>o</sup>. 95



to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

to the Lord and spake fay - ing.

7 6 6 5 4 3 2 5 3



## Chorus

**A Tempo Giusto**

Tromb 1.<sup>o</sup>  
 Tromb 2.<sup>o</sup>  
 Tympano  
 Hautb 1.<sup>o</sup>  
 Hautb 2.<sup>o</sup>  
 Bassoons  
 Viol. 1.<sup>o</sup>  
 Viol. 2.<sup>o</sup>  
 Viola  
 Canto 1.<sup>o</sup>  
 Alto 1.<sup>o</sup>  
 Tenor 1.<sup>o</sup>  
 Bass 1.<sup>o</sup>  
 Canto 2.<sup>o</sup>  
 Alto 2.<sup>o</sup>  
 Tenor 2.<sup>o</sup>  
 Bass 2.<sup>o</sup>  
 Tutti Bassi

The Lord shall  
 The Lord shall reign for e-ver and e-ver. The Lord shall  
 The Lord shall reign for e-ver and e-ver. The Lord shall  
 The Lord shall  
 The Lord shall  
 The Lord shall reign for e-ver and e-ver. The Lord shall  
 The Lord shall reign for e-ver and e-ver. The Lord shall  
 The Lord shall

Chor<sup>s</sup>  
 6  
5  
6  
6  
6  
6  
6  
5



The musical score on page 138 consists of several systems of staves. The top systems are instrumental, featuring treble and bass clefs with various musical notations including notes, rests, and a trill (tr) in the third system. The lower systems are vocal parts, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics for these parts are: "reign for e - - ver and e - - - - ver." The vocal parts are arranged in a choir-like fashion, with some parts having a more melodic line and others providing harmonic support. The bottom of the page features the numbers "6" and "4 3" under the staves.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

6 4 3



The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

The Lord shall reign for ever and ever.

6 6 6 4 3

Recit:

For the Horse of Pharaoh went in with his Chariots. and with his

6



Horfemen in to the Sea. and the Lord brought again the Waters of the Sea up-  
 on them: but the Children of Ifrael went on dry Land, in the midst of the Sea.

## Chorus

*A Tempo Giusto*

Tromb: 1.  
 Tromb: 2.  
 Tympano  
 Hautb. 1.  
 Hautb. 2.  
 Bassoons  
 Viol: 1.  
 Viol: 2.  
 Viola  
 Canto 1.  
 Alto 1.  
 Tenor 1.  
 Bass 1.  
 Canto 2.  
 Alto 2.  
 Tenor 2.  
 Bass 2.  
 Tutti  
 (Bassi)

The Lord shall reign for e-ver and e-ver The Lord shall  
 The Lord shall reign for e-ver and e-ver The Lord shall  
 The Lord shall reign for e-ver and e-ver The Lord shall  
 The Lord shall reign for e-ver and e-ver The Lord shall  
 The Lord shall



reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

reign for e-ver and e-ver. the

6 4 3



(142)

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

Lord shall reign for e - ver and e - - - ver.

6 6 6 4 3

Recit:

And Miriam the Prophetess, the Sister of Aaron took a Timbrel in her hand, and all the

6



Women went out after her with Timbrels and with Dances and Miriam answer'd them.

## Chorus

**A Tempo Giusto**

Tromb: 1.<sup>o</sup>

Tromb: 2.<sup>o</sup>

Tymp.<sup>o</sup>

Hautb: 1.<sup>o</sup>

Hautb: 2.<sup>o</sup>

Bassoon

Viol.<sup>o</sup> 1.<sup>o</sup>

Viol.<sup>o</sup> 2.<sup>o</sup>

Viola

Canto 1.<sup>o</sup> Solo

Alto 1.<sup>o</sup>

Tenor 1.<sup>o</sup>

Basso 1.<sup>o</sup>

Canto 2.<sup>o</sup>

Alto 2.<sup>o</sup>

Tenor 2.<sup>o</sup>

Basso 2.<sup>o</sup>

Tutti Bassi

**A Tempo Giusto**

Organo

Chorus

Sing ye to the Lord for he hath triumphed gloriously: The Lord shall reign  
The Lord shall reign  
The Lord shall reign  
The Lord shall reign  
The Lord shall reign  
The Lord shall reign  
The Lord shall reign  
The Lord shall reign



for e-ver and e-ver The Horſe and his rider hath he thrown into the

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver

for e-ver and e-ver



This musical score is for page 145 and consists of 14 staves. The first six staves are instrumental, with the first two being treble clef and the last four being bass clef. The remaining eight staves are vocal parts, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics for the vocal parts are: "Sea The Lord fhall reign for e\_\_ver and e\_\_ver.", "The Lord fhall reign for e\_\_ver and e\_\_ver. For he", "The Lord fhall reign for e\_\_ver and e\_\_ver.", "The Lord fhall reign for e\_\_ver and e\_\_ver.", "The Lord fhall reign for e\_\_ver and e\_\_ver.", "The Lord fhall reign for e\_\_ver and e\_\_ver. For he", "The Lord fhall reign for e\_\_ver and e\_\_ver.", and "The Lord fhall reign for e\_\_ver and e\_\_ver". The word "Tutti" is written above the first vocal staff. The score concludes with a double bar line and a key signature change to one sharp.

Tutti

Sea The Lord fhall reign for e\_\_ver and e\_\_ver.

The Lord fhall reign for e\_\_ver and e\_\_ver. For he

The Lord fhall reign for e\_\_ver and e\_\_ver.

The Lord fhall reign for e\_\_ver and e\_\_ver.

The Lord fhall reign for e\_\_ver and e\_\_ver.

The Lord fhall reign for e\_\_ver and e\_\_ver. For he

The Lord fhall reign for e\_\_ver and e\_\_ver.

The Lord fhall reign for e\_\_ver and e\_\_ver

6 6 6 4 3



for he hath triumphed glo - - -

riously.

riously.

For he hath triumphed glo - - -

riously.

riously.

For he hath triumphed glo - - -

riously.

riously.

For he hath triumphed glo - - -

riously.

riously.

For he hath triumphed glo - - -

riously.

riously.

For he hath triumphed glo - - -

riously.

riously.



gloriously .

gloriously

gloriously glo - rioufly .

glo - rioufly .

for he hath triumphed gloriously glo - rioufly

for he hath triumphed glo - rioufly glo

for he hath triumphed gloriously glorioufly

for he hath triumphed glo

6 6 6 6 6 6



for he hath triumphed glo - - -

for he hath triumphed glo - - -

glo - - - rioufly glo - - - rioufly

- rioufly glo - - - rioufly he hath triumphed gloriously

gloriously gloriously he hath triumphed gloriously

gloriously gloriously

6 6 7 6 5 4 3 #



#3



un - to the Lord un - to the Lord.

horfe and his rider hath he thrown into the sea in - to the sea.

horfe and his rider hath he thrown into the sea in - to the sea.

horfe and his rider hath he thrown into the sea in - to the sea.

I will

the horfe the

the horfe and his ri - der the

I will

6 6 4 3 2 # 6 4 # 3 6



he hath triumphed glo -

he hath triumphed gloriously

he hath triumphed

he hath triumphed

sing - - - - - un - to the Lord

horse and his rider, the horse and his rider hath he thrown in to the sea

horse and his rider, the horse and his rider hath he thrown in to the sea

sing - - - - - un - to the Lord

6 6 5 6 7 6



he hath triumphed gloriously he hath triumphed gloriously

he hath triumphed glo - - - riously

he hath triumphed glo - - - riously



the horfe and his rider hath he thrown into the sea,  
 horfe and his rider hath he thrown into the sea,  
 the horfe and his rider hath he thrown into the sea,  
 horfe and his rider hath he thrown into the sea,  
 the horfe and his rider the horfe and his rider  
 I will fing  
 I will fing  
 the horfe and his rider the horfe and his rider

6 6 6 6 5 4 3 6 6 6 6 5



I will sing - - - - -  
the horse and his rider the horse and his rider the  
the horse and his rider the  
I will sing - - - - -  
hath he thrown into the sea - - - into the sea.  
un - to the Lord unto the Lord.  
un - to the Lord unto the Lord.  
hath he thrown into the sea in - to the sea.

4 3 2 6 4 3 6 6b 5b 6



un - to -- the Lord unto the Lord

horfe and his ri - der hath he thrown into the Sea, hath he thrown in to the Sea.

horfe and his ri - der, hath he thrown in to the Sea. in to the Sea.

un to the Lord;

he hath triumphed glo -

he hath triumphed

he hath triumphed glorious ly

he hath triumphed

5 6 2    5 2    6    7 6b    b7 5 6 4 5 3    6



[illegible]



the horfe and his rider the horfe and his rider, hath he thrown in to the

the horfe and his rider the horfe and his rider, hath he thrown in to the

the horfe and his rider the horfe and his rider, hath he thrown in to the

the horfe and his rider the horfe and his rider, hath he thrown in to the

horfe and his rider, the horfe and his rider, hath he thrown, hath he thrown in to the

horfe and his rider, the horfe and his rider, hath he thrown, hath he thrown in to the

horfe and his rider, the horfe and his rider, hath he thrown, hath he thrown in to the

horfe and his rider, the horfe and his rider, hath he thrown, hath he thrown in to the

b b5 b 6/5



Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

Sea. the horfe and his rider the horfe and his rider the horfe and his ri\_der the

6 6 b3



horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider, hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider, hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider, hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider, hath

horfe and his rider, hath he thrown into the Sea. the horfe and his rider, the horfe and his rider, hath

6 5 4 6 6 6 6 5



he thrown in to the Sea. I will sing - un -

he thrown in to the Sea. I will

he thrown in to the Sea. I will sing - un -

he thrown in to the Sea. I will

he thrown in to the Sea. I will sing - un -

he thrown in to the Sea. I will

he thrown in to the Sea. I will sing - un -

he thrown in to the Sea. I will

N.98 4 #3 6 b6 6 4 2



un-to the Lord for he hath triumphed glo-riously

I will sing un-to the Lord for he hath triumphed

to the Lord; for he hath triumphed

7 6 4 3 6b 6b 6

N. 98



riously, he hath triumphed gloriously, the horse and his rider hath  
glorious - ly gloriously, he hath triumphed gloriously, the horse and his rider hath  
glorious - ly gloriously, he hath triumphed gloriously, the horse and his rider hath  
riously, he hath triumphed gloriously, the horse and his rider hath  
riously, he hath triumphed gloriously, the horse and his rider hath  
glorious - ly gloriously, he hath triumphed gloriously, the horse and his rider hath  
glorious - ly gloriously, he hath triumphed gloriously, the horse and his rider hath  
riously, he hath triumphed gloriously, the horse and his rider hath

6



6



he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

he thrown in-to the sea, hath he thrown in-to the sea.

6 6 4 3



## Part

2<sup>d</sup>

Recit:

Now after the death of Mofes the Servant of the Lord, it came to

pafs that the Lord fpake unto Joshua the Son of Num, Mofes Minister,

faying Mofes my Servant is dead now therefore a rife go over this

Jordan thou and all this People unto the Land which I do

give them even to the Children of Israel.

Redemption



Chorus

(166)

A Tempo Ordinario

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Hautb: 1<sup>o</sup>

Hautb: 2<sup>o</sup>

Canto

Alto

Tenore

Basso

Tutti Bassi

Chorus

Ye fons of If-ra-el Ye fons of If-ra-el

Ye fons of If-ra-el Ye fons of If-ra-el

Ye fons of If-ra-el Ye fons of If-ra-el

Ye fons of If-ra-el

Bassoon

Ye fons of If-ra-el

tutti unis



Ye fons of If-ra-el Ye fons of If-ra-el

Ye fons of If-ra-el Ye fons of If-ra-el ev'ry tribe at-

Ye fons of If-ra-el Ye fons of If-ra-el

Ye fons of If-ra-el Ye fons of If-ra-el ev-ry tribe at-

6 6 6 6 6/4

ev'ry tribe at-tend Ye fons of If-ra-el Let grateful

-tend Ye fons of Ifrael Let grateful fongs to heav'n ascend

ev-ry tribe at-tend Ye fons of Ifra-el Let grateful

-tend Ye fons of Ifrael Let grateful fongs to heav'n af-

Org 6 6/4 6/4 Tutti 6 4



ongs to heav'n ascend  
and hymns to heav'n ascend and hymns to heav'n ascend and hymns to heav'n af-  
fongs  
-fcend  
6 Org

to heav'n ascend and hymns to heav'n to heav'n af-  
fcend and hymns to heav'n  
and hymns to heav'n ascend  
and hymns to heav'n af-cend and hymns to heav'n af-cend and hymns to heav'n af-  
Tutti 3 2 6 6 4 7 5 6 6 6 6 6



ascend: and Hymns to Heav'n ascend: ye Sons of If-ra-el ye Sons of

ascend: and Hymns to Heav'n ascend: ye Sons of If-ra-el, ye Sons of If-ra-el at -

ascend: and Hymns to Heav'n ascend: ye Sons of If-ra-el

ascend: and Hymns to Heav'n ascend: ye Sons of

6 6 4 3 6 6 3 6 6 6

If-ra-el, attend, ye Sons of If-ra-el, ev-ry Tribe at-tend, ev-ry

tend, ye Sons of If-ra-el, ev-ry Tribe at-tend, at -

attend, ye Sons of If-ra-el, ev-ry Tribe at -

If-ra-el ye Sons ye Sons of If-ra-el,

6 6 6 7 6 6 Org 6



[illegible]



Let grateful fongs Let grateful fongs and hymns to heav'n af - cend

Let grateful fongs Let grateful fongs to heav'n ascend

Let grateful fongs let grateful fongs and hymns to heav'n ascend and

Let grateful fongs let grateful fongs

Org. 6

cend

Let grateful fongs to heav'n ascend Let grateful fongs af - cend

hymns to heav'n ascend and hymns to heav'n ascend Let grateful fongs af - cend

Let grateful fongs and hymns to heav'n af - cend

Tutti



to heav'n ascend to heav'n ascend Let grateful songs ascend and  
 heav'n ascend to heav'n to heav'n ascend Let grateful songs ascend and  
 to heav'n ascend to heav'n ascend Let grateful songs ascend and  
 heav'n ascend Let grateful songs ascend and

6 7 6 6 b6 6 6 6

hymns to heav'n ascend ascend ascend and hymns to  
 hymns to heav'n ascend ascend ascend and hymns to  
 hymns to heav'n ascend ascend ascend and hymns to  
 hymns to heav'n ascend to

5 6 6 6 6 6



[illegible]

This image shows a page of musical notation for a hymn. The notation is arranged in ten staves. The first six staves are for vocal parts: Soprano (Staff 1), Alto (Staff 2), Tenor 1 (Staff 3), Tenor 2 (Staff 4), Bass 1 (Staff 5), and Bass 2 (Staff 6). The last four staves (7-10) are for piano accompaniment. The lyrics are written below the vocal staves. The time signature is 4/2, indicated at the bottom right.

Lyrics: *Gilgal, and on Jordan's Banks proclaim One first, one great one*



Lord Je-ho-vah's Name. In Gilgal, and on Jor-dan's Banks pro-

Lord Je-ho-vah's Name.

Lord Je-ho-vah's Name.

Lord Je-ho-vah's Name.

b6 6 6

claim

one first, one great, one first one great

Ye Sons of Isra-el, let grateful Songs, to Heav'n ascend: Ye Sons of

Org.



Ye Sons of Ifra-el, let grateful Songs, to Heav'n af-  
cend one Lord Je- ho- va's Name. one Lord Je-  
Ifra-el, let grateful Songs, to Heav'n af- cend  
one first, one great one Lord Je-  
tutti.

cend : pro- claim one first, one  
ho- va's Name one first, one  
proclaim, pro- claim, one first, one  
ho- va's Name. one first, one  
Org. tutti 2 6



great, one Lord Je-ho-vah's Name. Je-ho-vah's

great, one Lord Je-ho-vah's Name. one

great, one Lord Je-ho-vah's Name.

great, one Lord Je-ho-vah's Name.

6 7 6 4 6 7 6 4 3 6 Org.

Name. one Lord Je-ho-vah's Name. proclaim pro

Name. Je-ho-vah's Name. Je-ho-vah's Name. Je-ho-vah's Name.

Lord Je-ho-vah's Name. Je-ho-vah's Name. one first

one Lord Je-ho-vah's Name.

5 6 6 4 3 tutti. 4 6 7 6 4 6 4 Org. N<sup>o</sup> 56



claim, one first, one great,  
 ye Sons of Ifra-el, proclaim, pro-claim, one first, one  
 one great, one Lord, Je-ho-valis Name. ye Sons of

tutti. 6 4 3 6

one first, one great, one Lord Je-hovah's  
 great, one Lord Je-ho-valis Name. Je-hovah's  
 Ifra-el, proclaim, pro-claim, proclaim, pro-claim, Je-hovah's  
 Ifra-el, ye Sons of Ifra-el, ye Sons of Ifra-el, proclaim, pro-claim, Je-hovah's

4 3 6 5 6 4 2 3 6 3

N<sup>o</sup> 36



This system contains the first eight staves of the hymn. The first seven staves are for vocal parts, each beginning with the instruction "Name." followed by a whole note. The eighth staff is the bass line, which begins with the lyrics "In Gilgal, and on Jordan's Banks pro - - claim - - -". The key signature has two flats (B-flat and E-flat), and the time signature is 4/2.

This system contains the next eight staves. The first four staves are for vocal parts, each beginning with the instruction "Name." followed by a whole note. The fifth staff is the bass line, which begins with the lyrics "one first, one great, one". The sixth staff is the bass line, which begins with the lyrics "one first, one great, one". The seventh staff is the bass line, which begins with the lyrics "Jordan's Banks pro - - claim, on Jordan's Banks pro - - claim". The eighth staff is the bass line, which begins with the lyrics "one first, one great, one". The key signature has two flats (B-flat and E-flat), and the time signature is 4/2.



Lord, one Lord Je - ho - vah's Name - - -

Lord, one Lord Je - ho - vah's Name. one Lord Je - ho - vah's

one Lord Je - ho - vah's Name. one Lord Je - ho - vah's

Lord, Je - - - ho - - - vah's Name. one

6 4/2 6 7 6 4 3 6 4/2 6 7 7

one Lord Je - ho - vah's Name.

Name. Je - hovah's Name. one Lord Je - ho - vah's Name.

Name. Je - hovah's Name. one Lord Je - ho - vah's Name.

Lord. Je - hovah's Name. one Lord Je - ho - vah's Name.

6 6 6 4 3



Recitative

O Joshua both to rule and blefs or - dain'd! when

6

Mofes th' e - ternal Mansions gain'd what boundless gratitude

2  
4+

5  
6

to Heav'n we owe that did in thee a Chief fo wife be stow courage and

#

2  
4+

6

conduct shine in thee com - pleat justice and mercy fill thy judgment

6  
5

5 6

4+  
2

feat.

#

#

Redemption



Allegro

Oh! had I Jubal's

Lyre, or Miriam's tuneful Voice! Oh! had I Jubal's Lyre, or Miriam's tuneful Voice To

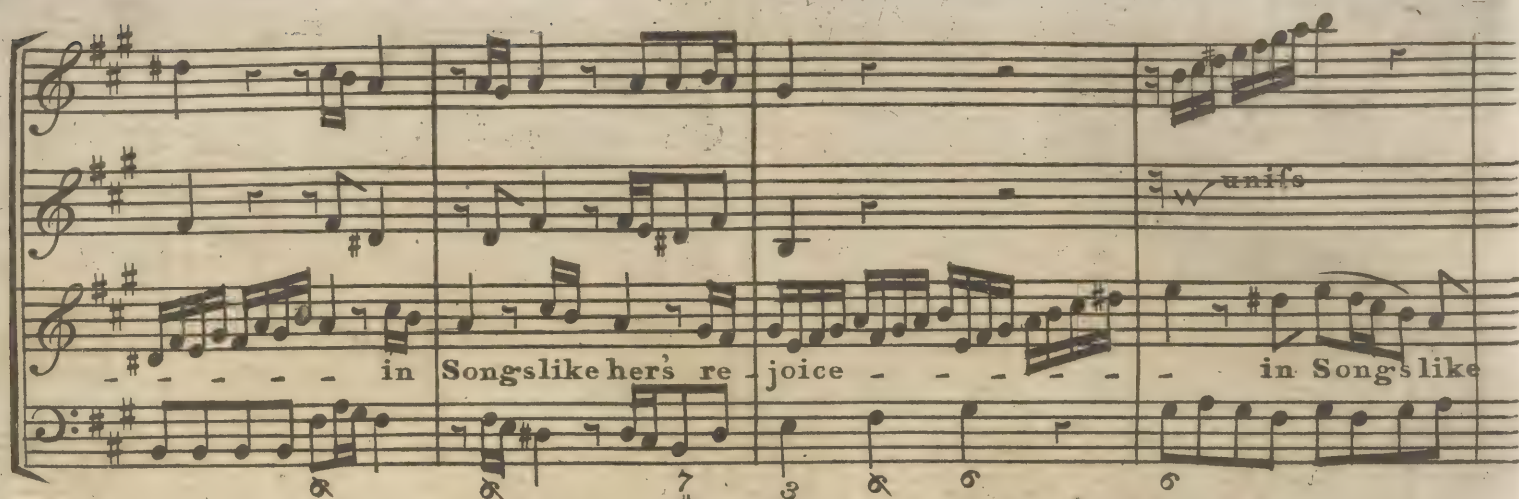
Sounds like his I would aspire, to Sounds like his I would aspire, In Songs like her's, in

Songs like her's, re-joice -

Redemption

The musical score is written for a vocal part and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro'. The score consists of five systems of music. The first system shows the vocal melody and piano accompaniment. The second system includes the lyrics 'Oh! had I Jubal's' and a piano dynamic marking 'p'. The third system includes the lyrics 'Lyre, or Miriam's tuneful Voice! Oh! had I Jubal's Lyre, or Miriam's tuneful Voice To'. The fourth system includes the lyrics 'Sounds like his I would aspire, to Sounds like his I would aspire, In Songs like her's, in'. The fifth system includes the lyrics 'Songs like her's, re-joice -' and the word 'Redemption' at the bottom. The piano accompaniment features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal part is written in a single line with a treble clef. The piano part is written in two staves, treble and bass clef. The score is printed on aged paper with some staining and wear.

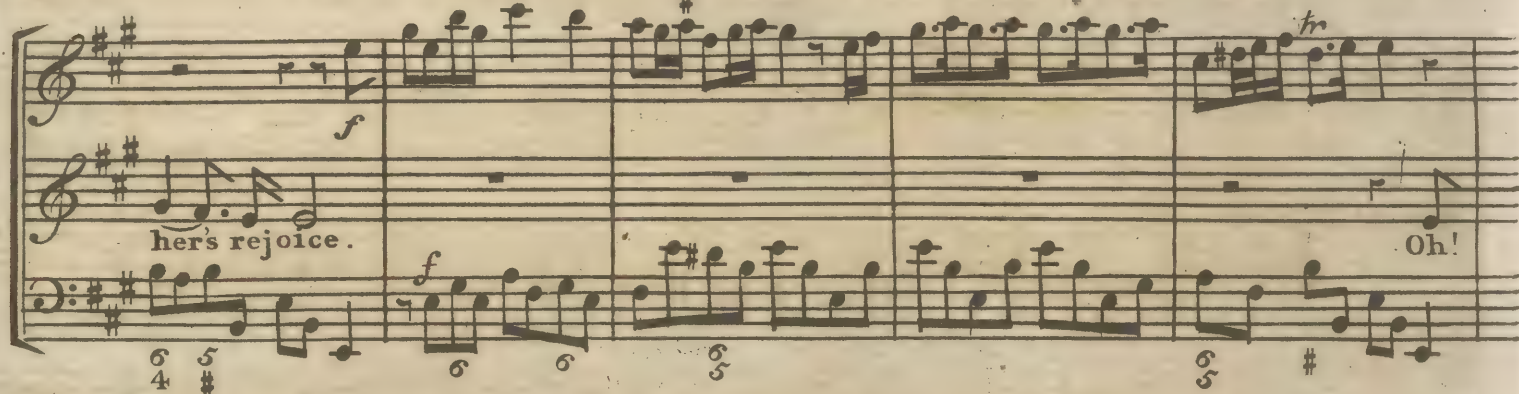




in Songslike hers re-joice in Songslike

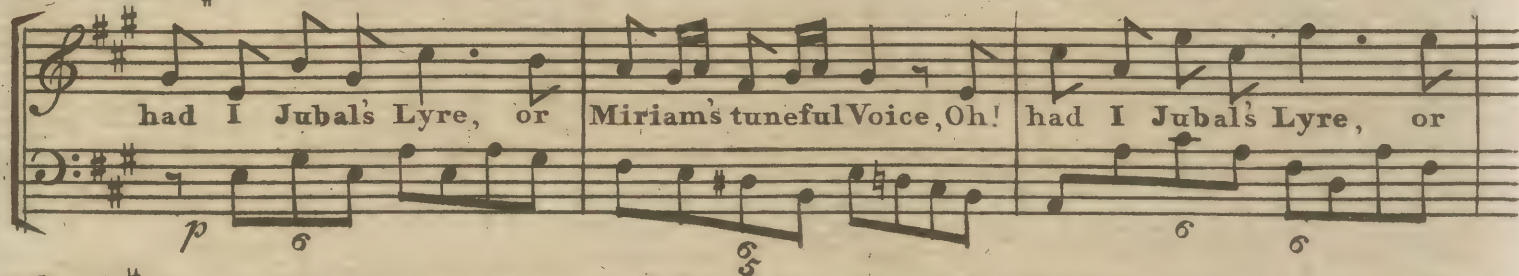
Wunifo

6 6 6 6 6 6



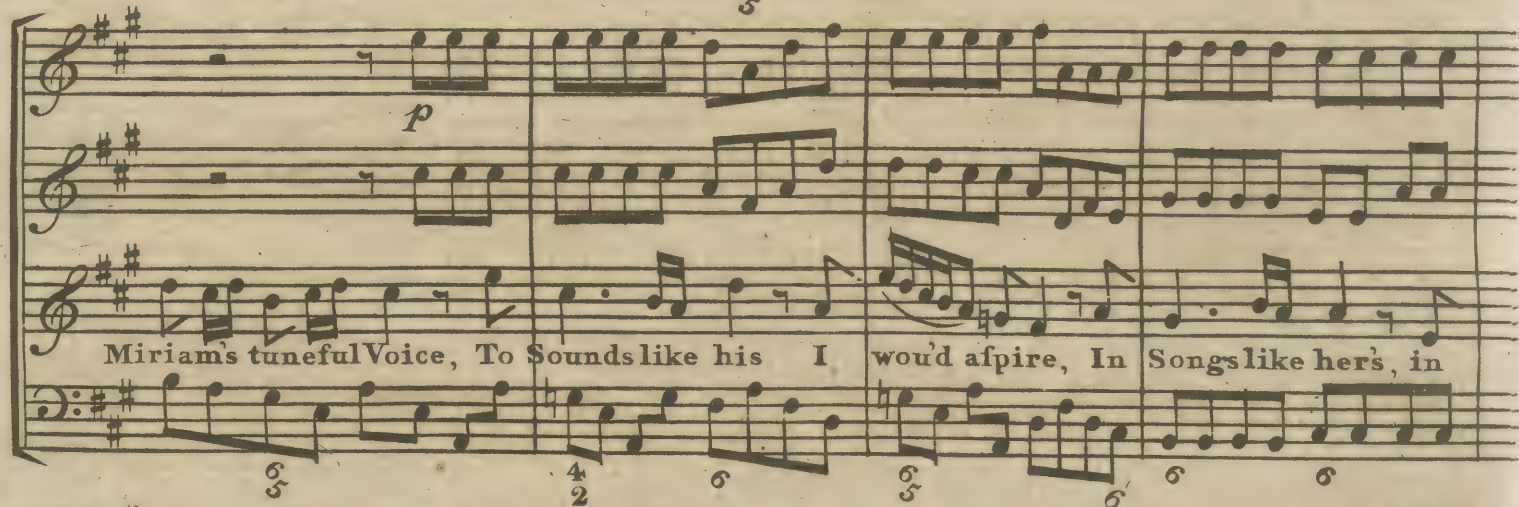
her's rejoice. Oh!

6 4 5 # 6 6 6 6 6 6 #



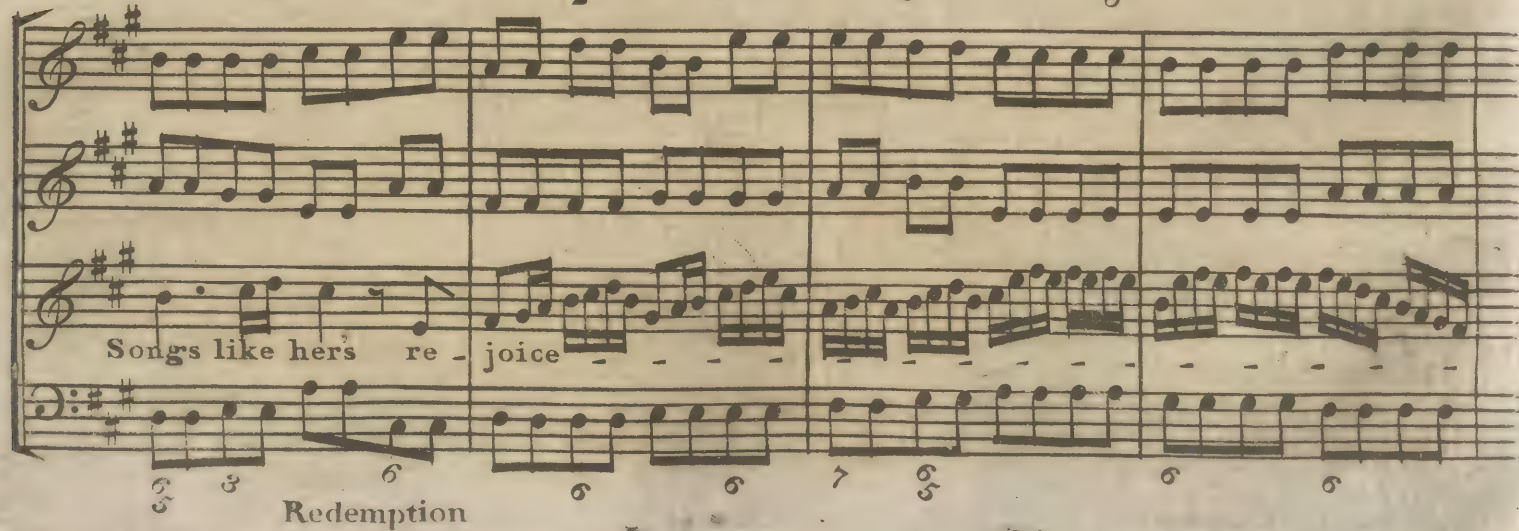
had I Jubal's Lyre, or Miriam's tuneful Voice, Oh! had I Jubal's Lyre, or

p 6 6 6 6



Miriam's tuneful Voice, To Soundslike his I would aspire, In Songslike hers, in

p 6 4 2 6 6 6 6

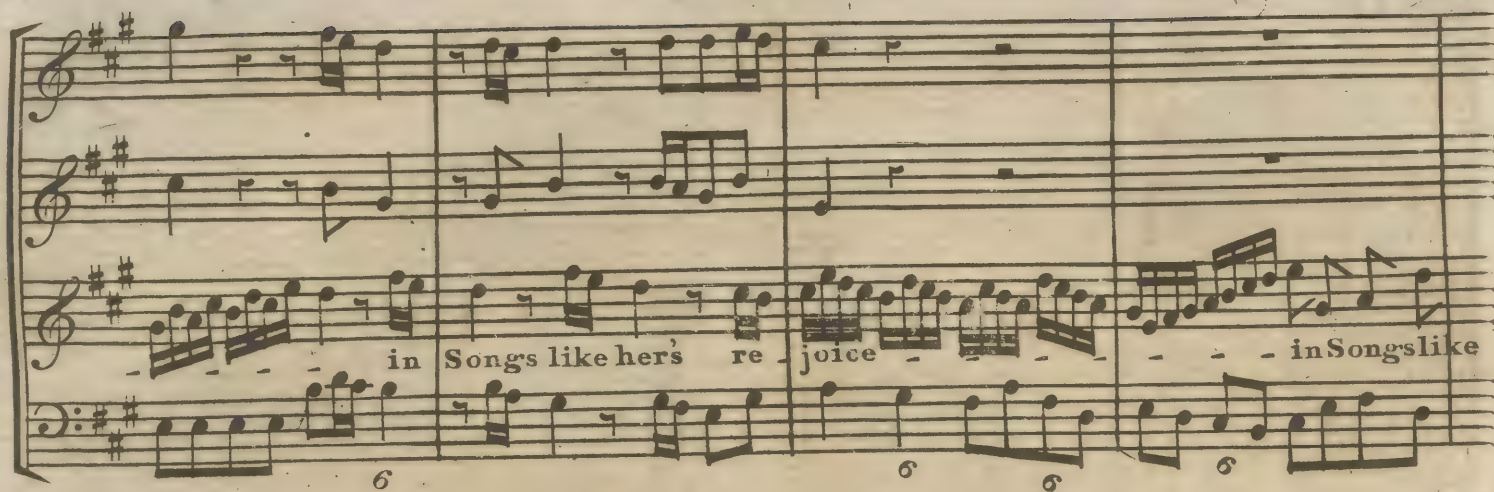


Songs like hers re-joice

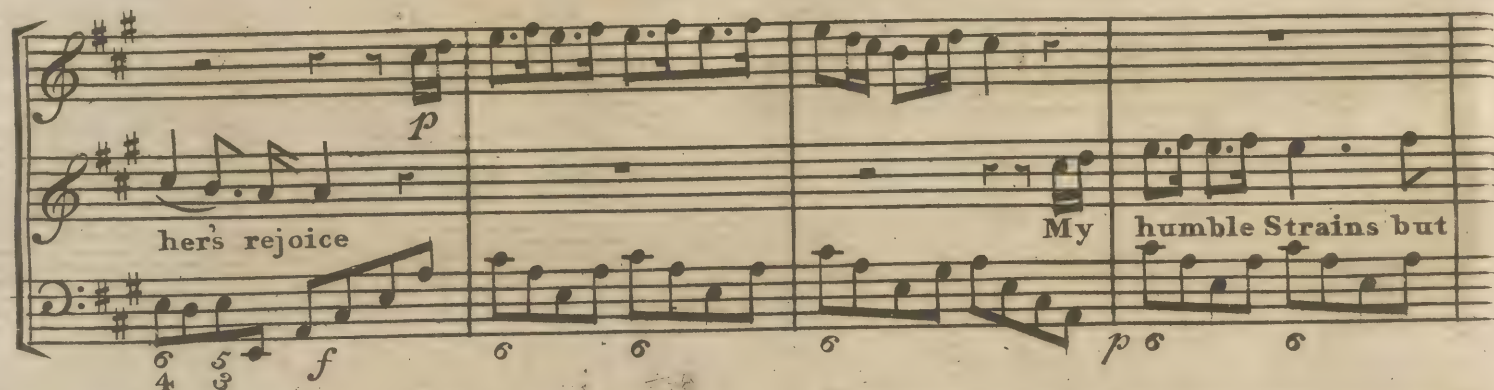
6 6 6 6 6 6 6 6

Redemption

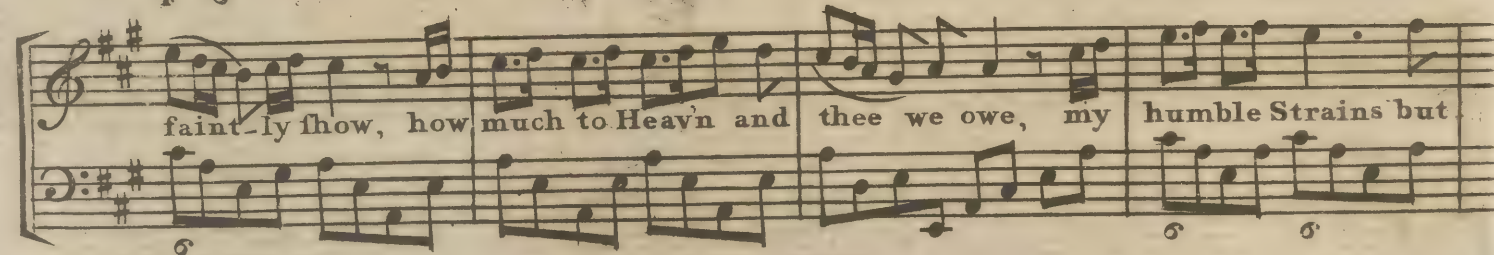




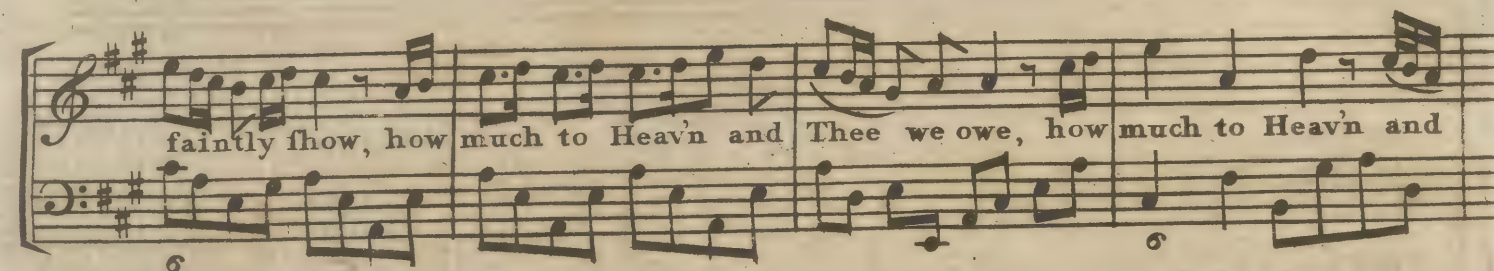
in Songs like hers re-joice in Songs like



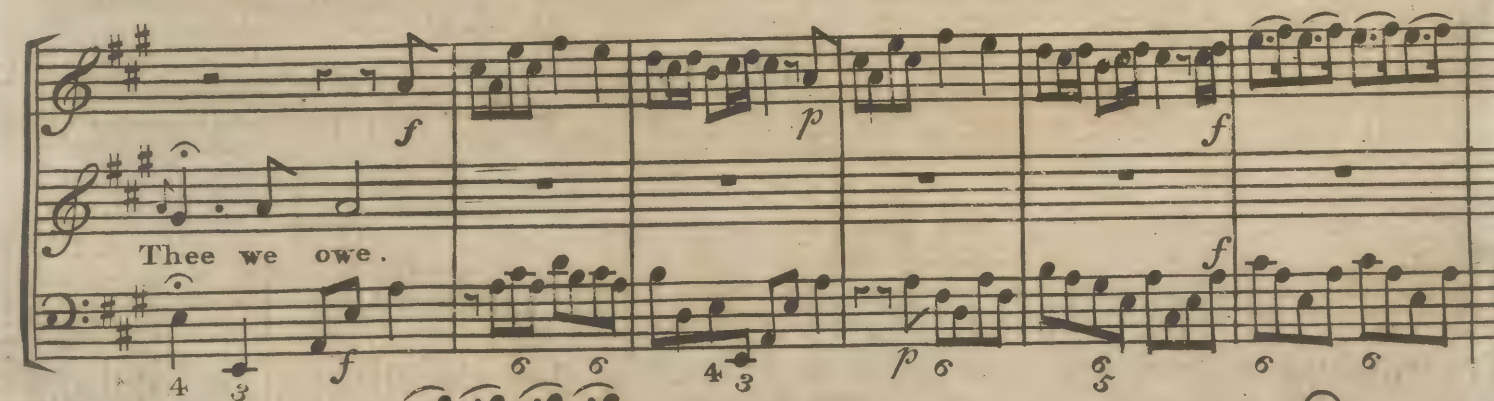
her's rejoice My humble Strains but



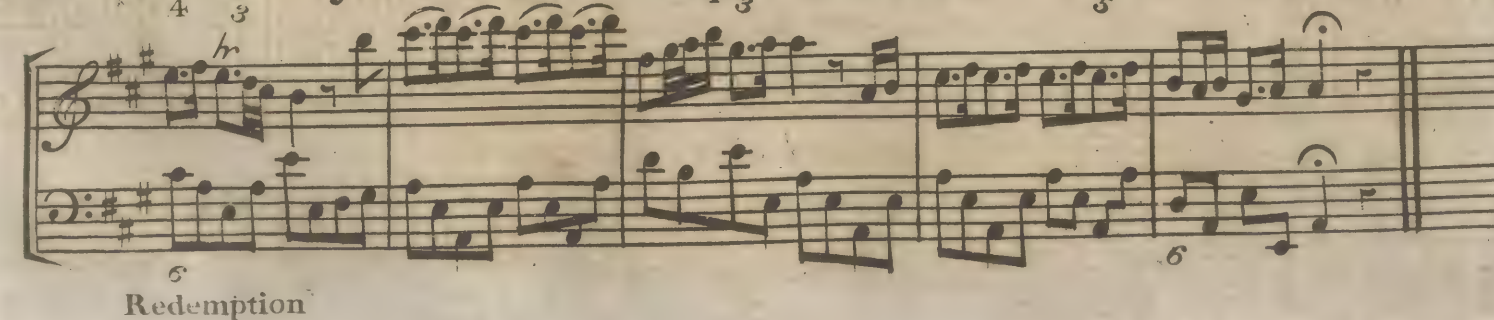
faint-ly show, how much to Heav'n and thee we owe, my humble Strains but



faintly show, how much to Heav'n and Thee we owe, how much to Heav'n and



Thee we owe.



Redemption



Recit:

When Joshua had carried the Children of Jsrael into the land of

Canaan he was gathered unto his Fathers and the Children of Jsrael did evil in the

sight of the Lord God who had brought them out of the land of Egypt and the Anger of the

Lord was kindled a gainst them and he delivered them unto the hands of spoilers that

spoiled them and sold them into the hands of their Enemies

Redemption



Corno.1º

Corno.2º

Haut:

Viol:1º

Viol:2º

Viola

Voce

Bassi

This block contains the musical notation for measures 7 and 6 of the piece. It consists of ten staves. The first seven staves correspond to the instruments listed on the left: Corno.1º, Corno.2º, Haut, Viol:1º, Viol:2º, Viola, and Voce. The eighth staff is for the Bassi. The notation includes various musical symbols such as notes, rests, and dynamic markings like *hr*. The bottom of the page features the measure numbers '7 6' under the first and fifth staves of this section.



*hr* *hr* *hr* *hr* *hr* *hr* *hr* *hr*

*p* *f* *hr* *hr* *hr* *hr* *hr* *hr*

*f* *f* *f* *f* *f* *f* *f* *f*

JEHOVAH crown'd with

6 6

Glory bright

7 7 *f* 7 6 7 6



This system contains measures 6 through 9 of the musical piece. It features a grand staff with five staves. The first four staves are treble clefs, and the fifth is a bass clef. Measures 6 and 7 contain complex, dense musical passages with many beamed notes. Measures 8 and 9 show a transition with fewer notes. The lyrics "sur-round - - - ed" are written below the fifth staff, with a dashed line indicating a continuation of the word.

sur-round - - - ed

This system contains measures 10 through 13. It also features a grand staff with five staves. Measures 10 and 11 have fewer notes than the previous system, with some rests. Measures 12 and 13 contain more active musical notation. The lyrics "with E - - ter - - nal light sur-round - - - ed" are written below the fifth staff, with dashed lines indicating a continuation of the word "surround".

with E - - ter - - nal light sur-round - - - ed



with E - ter - nal light. whose Ministers are

flames of Fire. A - rise A - rise A - rise

*f*

The musical score is written on ten staves. The first system (staves 1-5) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes dense, rapid sixteenth-note passages in the right hand, marked with a forte (*f*) dynamic. The second system (staves 6-10) continues the vocal and piano parts, with the vocal line including the lyrics "with E - ter - nal light. whose Ministers are". The piano accompaniment maintains its rapid sixteenth-note texture. The third system (staves 11-15) shows the vocal line with the lyrics "flames of Fire. A - rise A - rise A - rise". The piano part continues with similar rapid passages, marked with a forte (*f*) dynamic.



7 6 6

& execute thine Ire a - rise a - rise & Ex - e - cute thine Ire.

Corno  
1º e 2º

Viol: 1º  
&  
Haut:

Viol: 2º

Viola

Canto

Alto

Ten: 1º

Ten: 2º

Basso

Tutti  
Bassi

Chorus

6 6 6

Allegro



The image shows a handwritten musical score on page 190. The page is divided into two systems of staves. The first system consists of eight staves, with the top four staves containing musical notation and the bottom four staves being empty. The second system also consists of eight staves, with the top four staves containing musical notation and the bottom four staves being empty. The notation includes treble and bass clefs, notes, rests, and various musical symbols. Fingerings are indicated by numbers 1-5 and 6-9. The score is written in a single system, with the first system of staves containing the main body of the music and the second system continuing the piece. The notation is dense and includes many notes and rests, suggesting a complex piece of music. The page is numbered 190 at the top center.



This musical score is for a piece titled "He Comes". It consists of two systems of staves. The first system includes a vocal line with lyrics and several instrumental accompaniment staves. The second system continues the vocal and instrumental parts. The score is written in a key with one flat (B-flat) and a common time signature (C). The vocal line features the lyrics "He Comes" repeated multiple times. The instrumental parts include various melodic and harmonic lines, some with fingerings indicated by numbers 6 and 7. The score concludes with a double bar line and the instruction "T.S." (Tutti Segue).



Comes He Comes to end our Woes he

Comes He Comes he

Comes He Comes to end our Woes - - - - -

Comes He Comes he

Comes He Comes to end our Woes he

comes to end our Woes & pour his Ven- geance & pour his

comes he comes to end our woes pour his

and pour his Ven- geance on our foes & pour his Ven-

comes he comes to end our woes and pour his

comes he comes to end our woes and pour his

9 8 9 8 4 3 9 6 5 9 8 6



N.<sup>o</sup> 137



he comes to end our woes - - -

he comes to end our woes - - -

he comes to end our woes - - -

he comes to end our woes - - -

he comes to end our

6 6 3 9 7 7

he comes he comes & pour his

& pour his Ven - - - geance on his Foes

to end our woes & pour his Ven - - - geance on

to end our woes & pour his Ven - - - geance on

woes he comes he comes

9 8 6 5 9 8 9 8 4 3



Ven - - - geance to pour his Ven - geance on his

to pour his Ven - geance on his

on our Foes & pour his Vengeance on his

our Foes & pour his Vengeance on his

to end our woes 9 8 & pour his Vengeance on his

foes & pour his Ven - geance on his Foes.

foes & - - - pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

6 7 7 7 7 7 7 6 5



This musical score is for a large ensemble, featuring multiple staves for vocal and instrumental parts. The score is divided into two main systems. The first system includes a vocal part with lyrics and a piano accompaniment. The lyrics are: "Earth trembles", "Earth trembles", "Earth trembles", "Earth trembles", "Earth trembles". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system continues the vocal and piano parts, with the lyrics: "trem - bles Earth trem - bles Earth trem - bles", "trem - bles Earth trem - bles Earth trem - bles", "trem - bles Earth trem - bles Earth trem - bles", "trembles trembles Earth trembles trembles Earth trembles", "trem - bles Earth trem - bles Earth trem - bles". The piano accompaniment in the second system continues the complex rhythmic pattern. The score is written in a key with one flat (B-flat) and a 2/4 time signature.



(137)

bles Earth trem - bles lof - ty Mountains Nod

bles Earth trem - bles lof - ty Mountains Nod

bles Earth trem - bles lof - ty Mountains Nod

trembles Earth trembles trembles lof - ty Mountains Nod

bles Earth trem - bles lof - ty Mountains Nod

Jacob a - rise Jacob a - rise a - rise Jacob arise a - rise

Jacob a - rise Jacob a - rise a - rise Jacob arise arise

Jacob a - rise Jacob a - rise a - rise Jacob arise arise

Jacob a - rise Jacob a - rise a - rise Jacob arise arise

Jacob a - rise Jacob a - rise a - rise Jacob arise arise

6 6 6 6 6 6

No 137



& meet thy God Earth trembles trem - bles Earth  
 & meet thy God Earth trembles trembles - trem - bles  
 & meet thy God Earth trembles trem - bles Earth  
 & meet thy God Earth trembles trem - bles Earth  
 & meet thy God Earth trembles trem - bles Earth

trembles trembles lof - ty Mountains Nod. Jacob a - rise a -  
 trem - bles lof - ty Mountains Nod. Jacob a - rise a -  
 trem - bles lof - ty Mountains Nod. Jacob a - rise a -  
 trem - bles lof - ty Mountains Nod. Jacob a - rise a -  
 trem - bles lof - ty Mountains Nod. Jacob a - rise a -

6 5 4 # 6 # 6 6

N<sup>o</sup>. 138



rise a-rise Jacob a-rise a-rise & meet thy God He

rise a-rise Jacob a-rise a-rise & meet thy God He

rise a-rise Jacob a-rise a-rise & meet thy God He

rise a-rise Jacob a-rise a-rise & meet thy God He

rise a-rise Jacob a-rise a-rise & meet thy God He

6 6 6 6 6 5 3 6

Comes He Comes He Comes He Comes

Comes He Comes He Comes He Comes

Comes He Comes He Comes He Comes

Comes He Comes He Comes He Comes

Comes He Comes He Comes He Comes

6 T.S. 6 6 6 6 N° 138







Comes to end our Woes & pour his Ven - - - geance & pour his

Comes he comes to end our Woes & pour his

- - & pour his Ven - - - geance on our foes & pour his Ven - - -

Comes he comes to end our Woes & pour his

Comes 9 8 he comes to end our Woes & pour his

9 8 4 3 9 6 5 9 8 5 6

Vengeance on our Foes he comes he

Vengeance - - on our Foes he comes he

- geance on our Foes he comes he

Vengeance - - on our Foes he comes he

Vengeance - - on our Foes he comes he

6 T.S. N<sup>o</sup> 138 6



N<sup>o</sup> 138



he comes he comes to pour his  
Woes & pour his Ven - geance on his Foes -  
to end our Woes & pour his Ven - geance on -  
to end our Woes & pour his Ven - geance on -  
Woes he comes! he comes  
9 8 6 5 9 8 9 8 4 3  
Ven - geance to pour his Ven - geance on his  
topourhis Ven - geance on his  
his foes & pour his Vengeance on his  
his foes & pour his Ven - geance on his  
to end our Woes & pour his Ven - geance on his  
9 6 5 9 8 6 7 N<sup>o</sup> 138



foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

foes & pour his Ven - geance on his Foes.

6 7 6 7 7 7 7 6 7

7 6 5 4 3 6 6 4

N<sup>o</sup> 138



Recitative

Now Deborah the Prophetess judged Israel and she

spake saying ye Sons of Israel cease your fears Jehovah

your Petition hears the impious Chief of Canaan's host, who made our

fall his daring boast shall perish on the Crimfon Sand ig -

- nobly by a Woman's Hand.

Redemption



(Theodora)

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Viola

Bafsi

Angels ever bright & fair, Angels ever bright and fair make this People

make this People now your care - - - Angels make this People, Angels



Musical score for "The Song of Deborah" in G major, 3/4 time. The score is arranged for four staves: three vocal parts (Soprano, Alto, Tenor) and a basso continuo. The lyrics are: "care. Fight for Judah 'gainst her Foes save thine Israel end her". The score includes various musical notations such as treble and bass clefs, key signature (one sharp), time signature (3/4), and dynamic markings (f, p). The basso continuo line includes figured bass notation (6, 6, p, 7, 7, 4, 3, 6, 4).

A handwritten musical score on aged paper, featuring five staves. The first four staves are for vocal parts, and the fifth is for a basso continuo. The music is in G major (one sharp) and 3/4 time. The lyrics are written below the fourth staff. The piece concludes with a double bar line and a repeat sign. The word 'Redemption' is written at the bottom center. There are some handwritten annotations and corrections throughout the score, including a 'p' (piano) marking and various accidentals. The paper shows signs of age, including foxing and some staining.



Recit:

Now the Elders of Ifrael gatherd themselves together unto

Samuel and faid make us a King to judge us like all the Nations and

Samuel anointed Saul King over them and Saul and Jonathan his

Son afsembled the People together and fought against the Philistines and

slew them with a great slaughter and behold the Daughters of the Land in joyful

Dance with Instruments of Musick came to congratulate the Victory.

Redemption



Carilon

(209)

V. V.

Viola & Org.

Carilon.

Violins.

{Canto, &  
Oboe 1<sup>mo</sup>

{Canto, &  
Oboe 2<sup>do</sup>

{Alto, &  
Violo.

Organo.

Welcome, welcome

migh - ty King,

Welcome all who

conquest bring.

Welcome, welcome

migh - ty King,

Welcome all who

conquest bring.

Welcome, welcome

migh - ty King,

Welcome all who

conquest bring.

Redemption



6 6 6 6 #3

6 #3

6 #3 6 5 #3 Redemption



David his ten thousands flew, Ten thousand praises are his due; Ten  
David his ten thousands flew, Ten thousand praises are his due;  
David his ten thousands flew, Ten thousand praises are his due;

4 3

thousand praises are his due, Ten  
Ten thousand praises are his due,  
Ten thousand praises are his due,

Oboe

thousand praises are his due.  
Ten thousand praises are his due.  
Ten thousand praises are his due.

Oboe

Redemption



Full Chorus. (212)

Carill

Tromba  
1<sup>mo</sup>

Tromba  
2<sup>do</sup>

Tympany

Hautboy  
1<sup>mo</sup>

Hautboy  
2<sup>do</sup>

Violino  
1<sup>mo</sup>

Violino  
2<sup>do</sup>

Viola

Canto

Alto

Tenor

Basso

Tutti

Da - vid his ten thousand flew, Ten thousand praises  
Da - vid his ten thousand flew, Ten thousand praises  
Da - vid his ten thousand flew, Ten thousand praises  
Da - vid his ten thousand flew, Ten thousand praises

Redemption



This musical score is for hymn (213). It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The score is organized into three measures. The lyrics, which are repeated in each measure, are: "are his due! Ten thou-sand praises, Ten thou-sand praises, Ten". The piano part features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic support. At the bottom of the page, there are numerical figures: "4 3" under the first measure, "6" under the second, and "6 5 4" under the third, likely indicating fingerings or specific musical instructions for the piano accompaniment.



thouſand praiſes are his due, Ten thouſand praiſes are his due.

thouſand praiſes are his due, Ten thouſand praiſes are his due.

thouſand praiſes are his due, Ten thouſand praiſes are his due.

thouſand praiſes are his due, Ten thouſand praiſes are his due.

6 6 4 3

Redemption Organo Piano



Judas Macc.

(215)

March

Corno 1º

Corno 2º

Viol: 1º

Viol: 2º

Bassi

6 6 6 6 6 5 5 6 4 6

6 6 # 6 6 5 6 #

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6



## Recitative.

Again the Philistines fought against Ifrael and the Men of

Ifrael with Saul and Jonathan his Son fell down slain in mount

Gil-boah and David mourned and wept and fasted untill

even for Saul and Jonathan.

Redemption



Aria

(217)

V. 1. A Tempo Giusto

V. 2.

Viola

Voce

Bassi

David

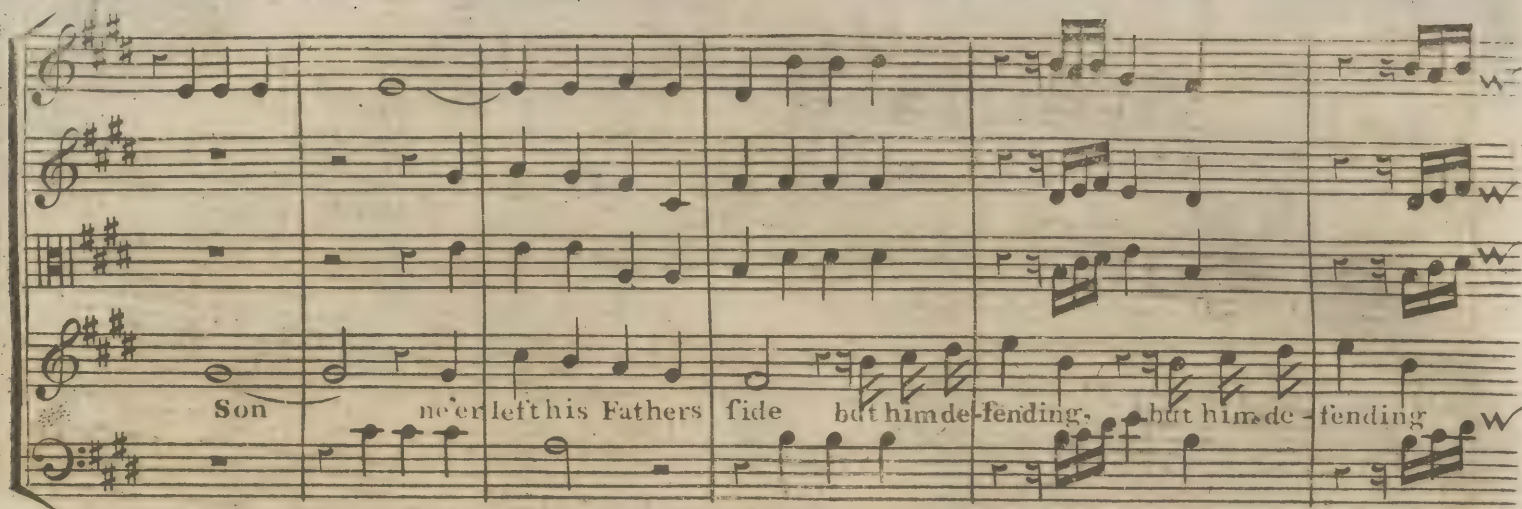
In sweetest Harmony they liv'd, nor Death, nor

death their Union could divide: In sweetest Harmony they liv'd, nor death, nor death, their

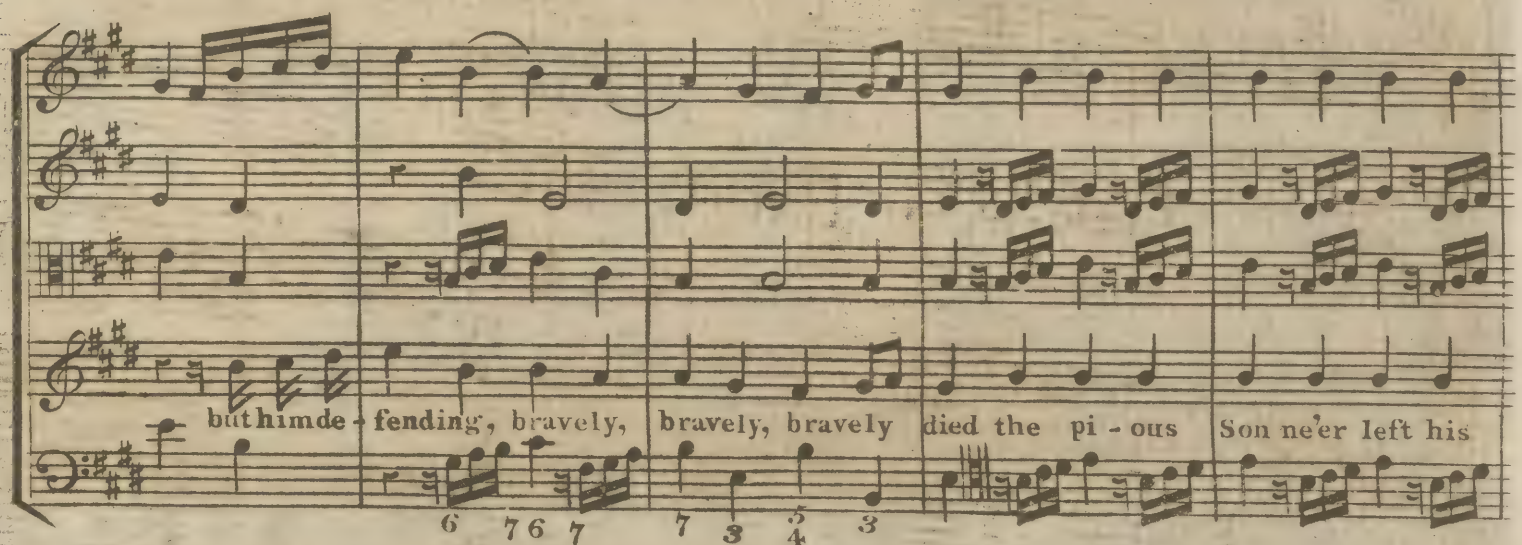
Union could divide nor death, their Union could divide. the pious

N. 115

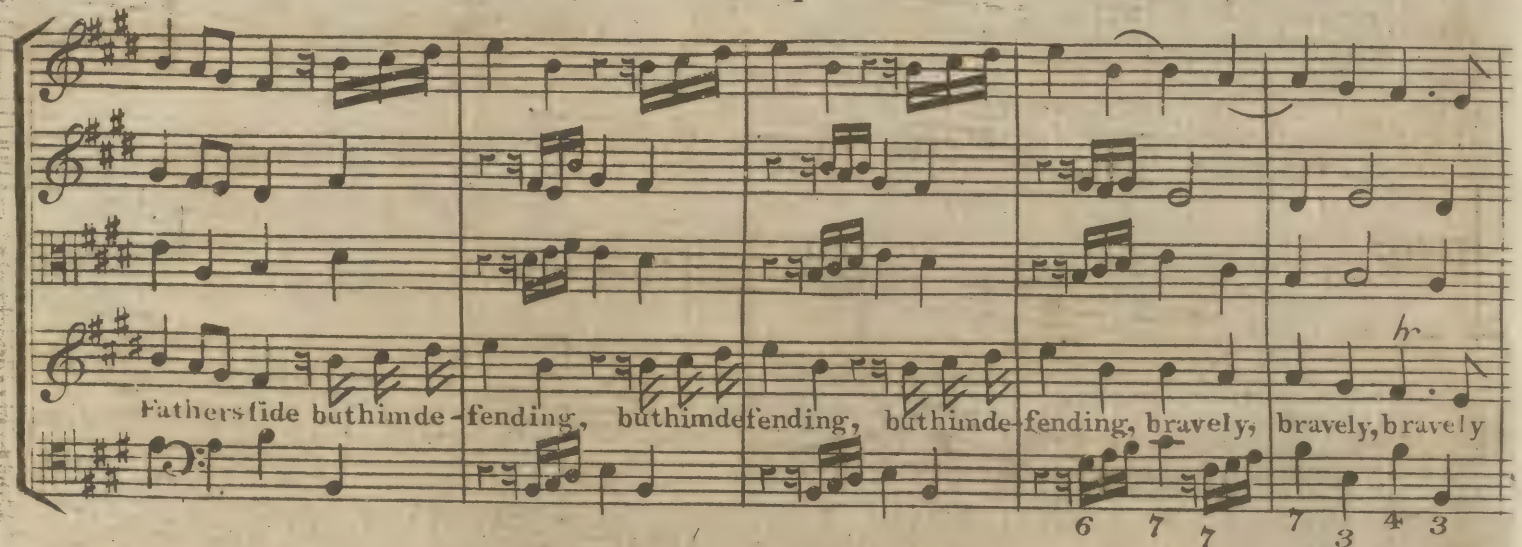




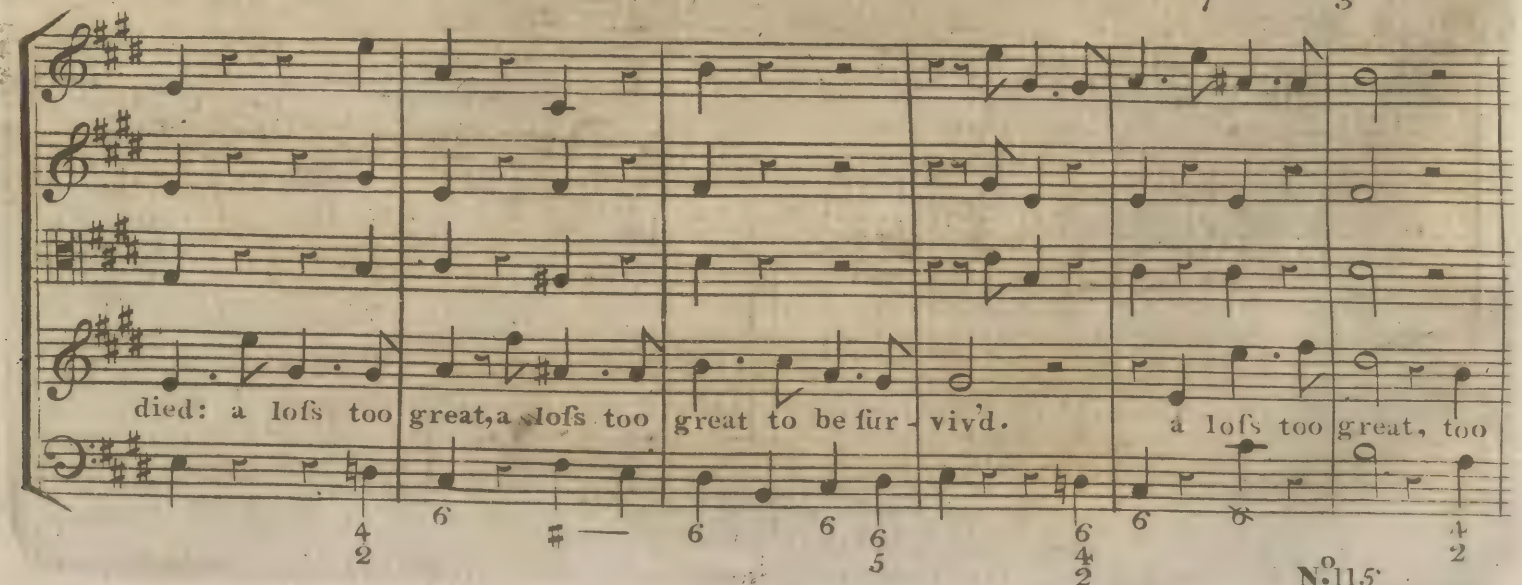
First system of musical notation. The vocal line (bottom staff) begins with the lyrics: "Son ne'er left his Fathers side but himde-fending, but himde-fending". The music is in treble and bass clefs with a key signature of two sharps (F# and C#).



Second system of musical notation. The vocal line continues with: "but himde-fending, bravely, bravely, bravely died the pi-ous Son ne'er left his". Below the bass staff, the following fingerings are indicated: 6, 7, 6, 7, 7, 3, 4, 3.



Third system of musical notation. The vocal line continues with: "Fathers side but himde-fending, but himdefending, but himde-fending, bravely, bravely, bravely". A fermata is placed over the final note of the vocal line. Below the bass staff, the following fingerings are indicated: 6, 7, 7, 7, 3, 4, 3.



Fourth system of musical notation. The vocal line concludes with: "died: a loss too great, a loss too great to be sur-viv'd. a loss too great, too". Below the bass staff, the following fingerings are indicated: 4, 2, 6, #, 6, 6, 6, 5, 6, 4, 2, 4, 2.



## Chorus



Chorus

Viol: 1<sup>mo</sup>  
Viol: 2<sup>o</sup>  
Viola  
{ Hautb: 1<sup>mo</sup>  
{ Hautb: 2<sup>o</sup>  
DAVID  
Canto  
Alto  
Tenor  
Basso  
Tutti

Throne O fa-tal Day! how low the mighty lie! O - - - Jo-nathan!  
O fa-tal Day! how low the mighty lie!  
O fatal Day! how low the mighty lie!  
O fatal Day! how low the mighty lie!  
O fatal Day! how low the mighty lie!

*f* 6 6 6 6 3 7 6

O Jo-nathan! how nobly didst thou die, for thy King and Country! O Jo-nathan! how  
Jo-nathan! how  
Jo-nathan! how  
Jo-nathan! how  
Jo-nathan! how  
Jo-nathan! how  
Jo-nathan! how

6 5 4 #3 6 6 7 7 6 6 6 8 7 6 6 5



nobly didst thou die, for thy King and Country slain! for thee my Brother Jo-nathan, how

nobly didst thou die, for thy King and Country slain!

nobly didst thou die, for thy King and Country slain!

nobly didst thou die, for thy King and Country slain!

nobly didst thou die, for thy King and Country slain!

7 6 6 5 3 6 6 7 6 5 4 3 6 5 6 4

great is my distress! for thee, O Jo-nathan, how great, how great is my distress! for

6 3 6 3 6 6 6 6 4 2 6 6 4 3 3 6 6 5

No. 115



thee, how great is my dif tress! what Language can my grief exprefs? great

Figured bass notation:  $\flat 3$  6 $\flat$  4 3  $\flat 3$  6 6 $\flat$  6 6 $\flat$  7  $\flat 3$  7 6 $\flat$  6 6 $\flat$  7 7  $\flat 3$   $\flat 3$   $\flat 3$

was the Pleasure I enjoy'd in thee, and more than Women's Love, thy wondrous Love to

Figured bass notation: 7 6 #3 7  $\flat 6$  #3  $\flat 3$  #3  $\flat 3$  5 — #3 6 #3 4 6  $\flat 3$  6 6 $\flat$  5 #3



me - ! O fatal Day - ! how low the mighty lie! where Israel

O fa tal Day - ! how low the mighty lie! where Israel

O fatal Day - ! how low the mighty lie! where Israel

O fatal Day - ! how low the mighty lie! where Israel

O fatal Day how low the mighty lie! where Israel

*f* 6 5 6 5 4 2

is thy Glory fled? spoil'd of thy Arms, and sunk in In - fa - my, how canst thou raise a

is thy Glory fled? spoil'd of thy Arms, and sunk in In - fa - my, how canst thou raise a

is thy Glory fled? spoil'd of thy Arms, and sunk in In - fa - my, how canst thou raise a

is thy Glory fled? spoil'd of thy Arms, and sunk in In - fa - my, how canst thou raise a

is thy Glory fled? spoil'd of thy Arms, and sunk in In - fa - my, how canst thou raise a

6 7 7 6 6 6 #3 6 4 6 5



[illegible]



Funeral Anthem

(225)

GRAVE e Pia

Five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics for the vocal parts are:

Their bodies are buried in peace  
Their bodies are buried in peace  
Their bodies are buried in peace  
Their bodies are buried in peace

Five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics for the vocal parts are:

their bo\_dies are bu\_ried in peace their bodies are bu\_--  
their bo\_dies are bu\_ried in peace their bodies are bu\_--  
their bo\_dies are bu\_ried in peace their bodies are bu\_--  
their bo\_dies are bu\_ried in peace

Redemption



ried in peace  
ried in peace  
ried in peace  
ried in peace  
Their bodies are  
are buried in  
are buried in  
are buried in

This system contains the first eight staves of the musical score. The first four staves are vocal parts, and the last four are piano accompaniment. The lyrics are distributed across these staves, with some words appearing on multiple staves. The key signature has two flats, and the time signature is 4/4.

peace are buried in peace  
peace are buried in peace  
peace in peace  
peace

Redemption

This system contains the next eight staves of the musical score. The lyrics continue across the vocal staves, with the piano accompaniment providing a harmonic foundation. The system concludes with a double bar line. The title 'Redemption' is centered below the staves.



Trav. 1.<sup>o</sup>Trav. 2.<sup>o</sup>Viol. 1.<sup>o</sup>Viol. 2.<sup>o</sup>

Viola

Tromb. 1.<sup>o</sup>Tromb. 2.<sup>o</sup>

Tromb. 3

Tymp

Organo

Grave

Organo Solo

tutti  
Senza Organo



This page contains a handwritten musical score, likely for a church service. The notation is in a historical style, featuring various clefs (treble, alto, and bass) and a key signature of one sharp (F#). The score is organized into two main systems, each containing multiple staves. The first system includes a vocal line (top staff) and several organ parts. The second system continues the organ parts. A section of the organ part is specifically labeled "Organo Solo". The notation includes various musical symbols such as notes, rests, and accidentals, all written in ink on aged paper.

Organo Solo



Recitative

And the Men of Ju - dah a -

- nointed Da - vid King over the House of Ju - dah

and the Lord was with him for he found favour in the

sight of the Lord.

Redemption



Ana  
Rendilo Senno.  
Opera  
Sossarmus

(230)

Vio: 1<sup>o</sup>  
Vio: 2<sup>o</sup>  
Voice  
Bassi

*mez f* *pp* *mez f* *pp*

**Largo assai e Piano**

Lord remember David

Senza Cemb: e Bassoni

teach him to know thy ways teach him thy ways teach him to know thy ways Lord

*p* *un poco f*

remember David teach him to know thy ways Lord Lord teach him to know thy ways

*p* *un poco f*

O guide his Tongue w<sup>th</sup> meekness daily to sing thy praised dai-

Redemption



ly to sing thy praised daily Lord remember David teach him to know thy ways teach him thy

This system contains the first two staves of music. The melody is in the upper staff, and the bass line is in the lower staff. The key signature has three sharps (F#, C#, G#). The lyrics are written below the bass staff.

ways teach him to know thy ways Lord remember David

This system contains the next two staves of music. The melody continues in the upper staff, and the bass line continues in the lower staff. The lyrics are written below the bass staff.

teach him to know thy ways Lord Lord teach him to know thy ways.

This system contains the next two staves of music. The melody continues in the upper staff, and the bass line continues in the lower staff. The lyrics are written below the bass staff.

Redemption

This system contains the final two staves of music on the page. The melody continues in the upper staff, and the bass line continues in the lower staff. The lyrics are written below the bass staff.



## Recitative.

Blesed be the Lord my strength who teacheth my Hands to

war and my Fingers to fight who hath chofen David his

Servant and took him a way from the Sheepfolds.

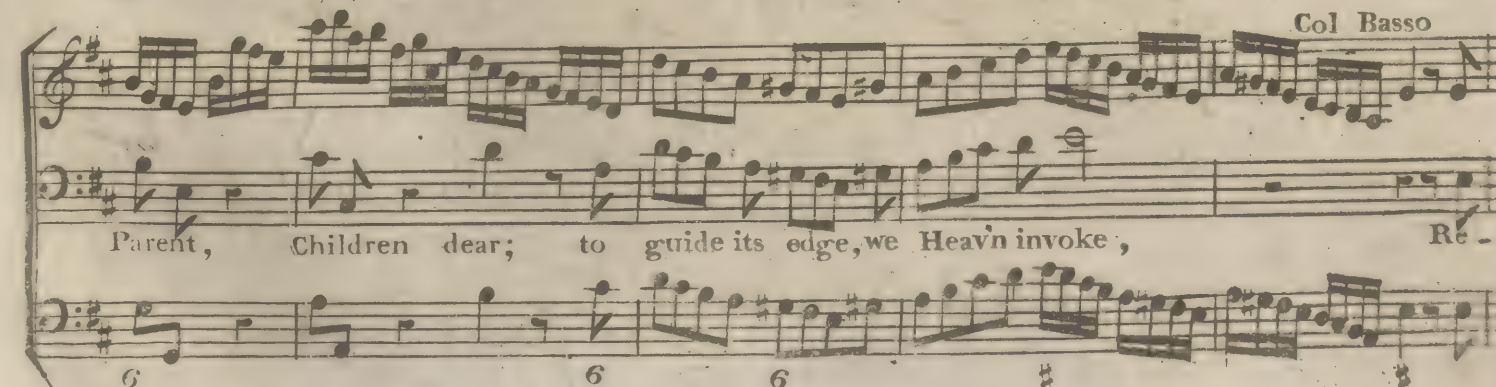
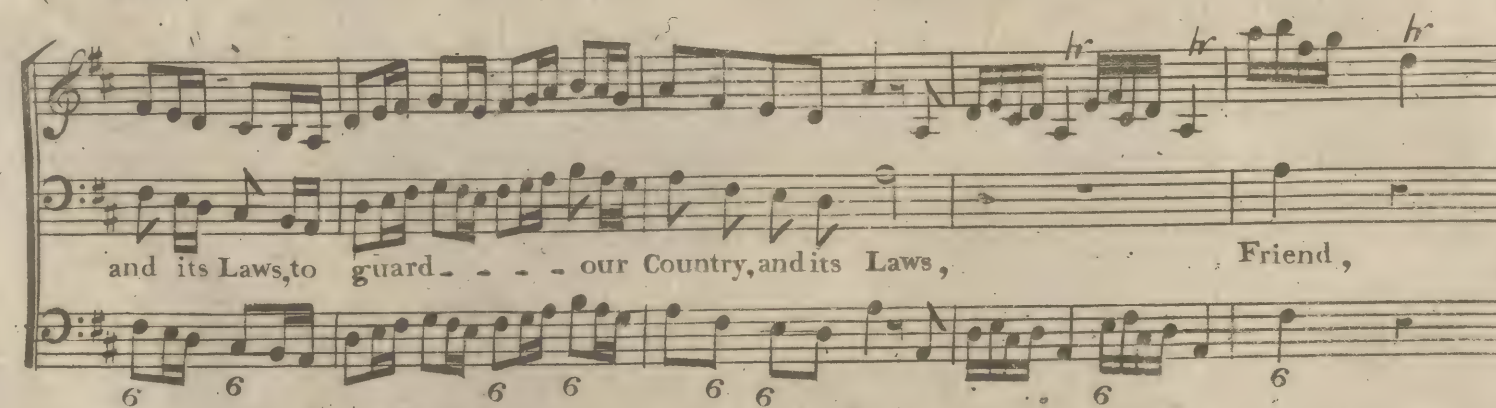
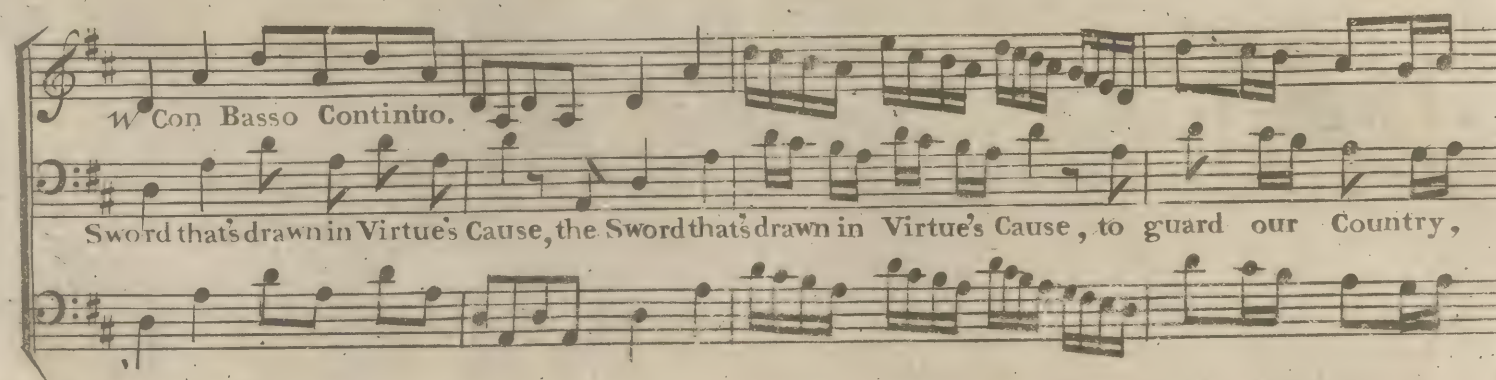
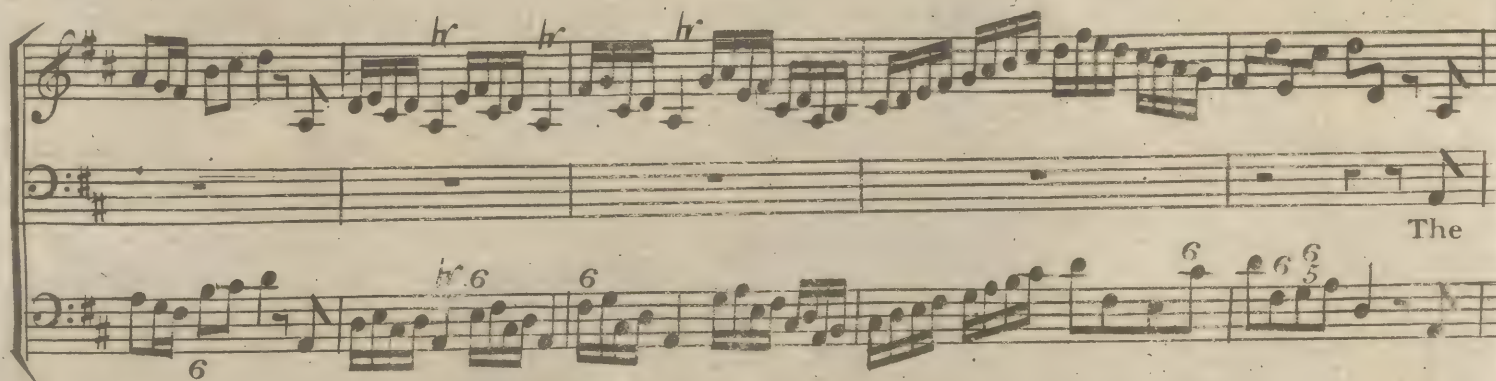
The musical score consists of three systems, each with a treble and bass staff. The first system is in common time (C) and contains the lyrics 'Blesed be the Lord my strength who teacheth my Hands to'. The second system is in 4/2 time and contains the lyrics 'war and my Fingers to fight who hath chofen David his'. The third system is in 4/2 time and contains the lyrics 'Servant and took him a way from the Sheepfolds.'.

Redemption



Allegro ma non troppo

Occasional Oratorio.



Redemption.



Rebellion falls, Rebellion falls beneath the Stroke, and joy

succeeds to Fear,

The Sword that's drawn in Virtue's Cause, to guide its

edge, we Heav'n invoke, we Heav'n invoke, Rebellion falls beneath the Stroke, and

joy - - - and joy - - - succeeds to Fear,

Redemption.



Millions unborn, shall bless the

Hand, that gave deliv'rance to the Land, Millions unborn, shall bless

shall bless the Hand, that gave deliv'rance to the Land,

Millions unborn, shall bless the Hand, that gave deliv'rance

to the Land, that gave deliv'rance to the Land. End with the first Symphony.

Redemption.



Recitative

When King David was old and stricken in

Years he commanded Zadock the Priest and Nathan the

Prophet to anoint Solomon King o-ver If-rael.

and they blew the Trumpet and the People answer'd and said

The musical score consists of four systems, each with a vocal melody line and a bass accompaniment line. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal line. The first system ends with a measure containing a '6'. The second system ends with a measure containing '2' over '4+'. The third system ends with a measure containing a '6'. The fourth system ends with a measure containing a '6' and a '5' below it, followed by a final measure with a sharp sign.

Redemption



*A Tempo Ordinario*

Tromba 1

Tromba 2

Tromba 3

Timpano

Oboi 1<sup>o</sup>

Oboi 2<sup>do</sup>

Viol: 1<sup>o</sup>

Viol: 2<sup>do</sup>

Viol: 3

Viola

Canto

God save the King Long live the King God save the King

Alto 1<sup>o</sup>

God save the King Long live the King God save the King May the King live for

Alto 2<sup>o</sup>

God save the King Long live the King God save the King May the King live for

Tenore

God save the King Long live the King God save the King

Basso 1<sup>o</sup>

God save the King Long live the King God save the King

Basso 2<sup>o</sup>

God save the King Long live the King God save the King

Basso 3

God save the King Long live the King God save the King

*A Tempo Ordinario*

Redemption



Amen Amen Hallelujah Halle-lujah Amen A  
 e-ver Amen Hallelujah Halle-lujah Amen A  
 e-ver Amen Hallelujah Halle-lujah Amen A  
 Amen Amen Hallelujah Halle-lujah Amen A  
 Amen Amen Hallelujah Halle-lujah Amen A  
 Amen Amen Hallelujah Halle-lujah Amen A  
 Amen Amen Hallelujah Halle-lujah Amen A

6 6 6 6 7 8

Redemption



The musical score is written for Violoncelli and consists of 14 staves. The first 10 staves contain instrumental music in G major (one sharp). The last 4 staves contain the same instrumental music but with the lyrics "men Amen Amen Hallelujah A-men" written below the notes. The lyrics are aligned with the vocal lines. The score ends with a double bar line and a final chord marked with a 4, 2, 6 figure bass.



This musical score is for the hymn "God save the King". It is written for a large ensemble, including four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in the key of D major (indicated by two sharps) and 4/2 time. The piano part features a prominent, rhythmic bass line with chords and single notes. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts having more melodic lines and the Tenor and Bass parts providing harmonic support. The lyrics "God save the King" are written below the vocal staves. The score concludes with a double bar line and the instruction "tutti forte".

Redemption

tutti forte



long live the King Amen Amen Hallelujah Hallelujah Amen A - -

long live the King may the King live for e - ver Amen Amen Hallelujah Hallelujah Amen A - -

long live the King may the King live for e - ver Amen Amen Hallelujah Hallelujah Amen A - -

long live the King may the King live for e - ver Amen Amen Hallelujah Hallelujah Amen A - -

long live the King Amen Amen Hallelujah Hallelujah Amen A - -

long live the King Amen Amen Hallelujah Hallelujah Amen A - -

Redemption

Violoncelli e Bassons  
Organo tasto Solo

tutti

#

6

#

6

7

6



This image shows a page of musical notation for a hymn. The notation is arranged in multiple systems, each containing several staves. The top four staves of the first system are in treble clef with a key signature of one sharp (F#). The bottom two staves of the first system are in bass clef with the same key signature. The subsequent systems follow a similar pattern, with the bottom staves containing the lyrics: "men may the King live for". The music features a variety of note values, including eighth and sixteenth notes, and rests. The paper is aged and slightly discolored.



ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

ever for ever for ever amen amen Halle-lujah Halle-lujah a - - men a - -

6 7 6 #



[illegible]

## Redemption



The musical score is written for a choir and piano. It consists of 14 staves. The first four staves are for the piano accompaniment, and the remaining ten staves are for the vocal parts. The music is in G major (one sharp) and 4/4 time. The vocal parts enter with the lyrics "men amen amen" and "amen amen". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics "Hallelujah Halle-lujah Hallelujah a - men." are repeated throughout the piece. The score ends with a final chord and a double bar line.

men amen amen      amen amen      Hallelujah Halle-lujah Hallelujah a - men .

men amen a - - - men amen a - - - men Hallelujah Halle-lujah Hallelujah a - men .

men amen amen      amen amen      Hallelujah Halle-lujah Hallelujah a - men .

men amen amen      amen amen      Hallelujah Halle-lujah Hallelujah a - men .

men amen amen      amen a      Hallelujah Halle-lujah Hallelujah a - men .

men amen amen      amen amen      Hallelujah Halle-lujah Hallelujah a - men .

6 6 6      6 6 6 6      6 6 6 6 6



A musical score for a hymn, featuring ten staves. The first seven staves contain instrumental notation in treble and bass clefs, with a key signature of one sharp (F#). The last three staves (8, 9, and 10) contain vocal notation in treble and bass clefs, with the same key signature. The lyrics 'Long live the King' and 'God save the King' are printed below the vocal staves, alternating in a 2-1-2 pattern across the three staves. The music is written in a traditional hymn style, with a mix of eighth and sixteenth notes.

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King

Long live the King      God save the King      Long live the King



may the King live      may the King live      for e - - - ver      for ever for ever amen

may the King live      may the King live      for e - - - ver      for e - - - ver amen

may the King live      may the King live      for e - - - ver      for e - - - ver amen.

may the King live      may the King live      for e - - - ver      for ever for ever amen

may the King live      may the King live      for e - - - ver      for ever for ever amen

may the King live      may the King live      for e - - - ver      for ever for ever amen

6      4 2 6      7 8      6      6



This musical score is for hymn (248). It consists of ten staves. The first four staves are instrumental, featuring a treble and bass clef with a key signature of one sharp (F#). The fifth staff begins with a vocal melody in treble clef, with the lyrics "amen Hallelujah Halle\_lujah a - men a - - - - - men a - men a - - -" written below it. The sixth staff continues the vocal melody with the lyrics "amen Hallelujah Halle\_lujah amen a - - - - - men a - men a - - -". The seventh staff continues with "amen Hallelujah Halle\_lujah amen a - - - - - men a - men a - - -". The eighth staff continues with "amen Hallelujah Halle\_lujah amen a - - - - - men a - men a - - -". The ninth staff continues with "amen Hallelujah Halle\_lujah amen a - - - - - men a - men a - - -". The tenth staff continues with "amen Hallelujah Halle\_lujah amen a - - - - - men a - men a - - -". The score includes various musical notations such as notes, rests, and accidentals.



men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

men amen amen Halle -

6 6



*Adgº*

*Adgº*

*Adgº*

*Adgº*

*Adgº*

- lujah a-men Halle - lujah amen amen Halle\_lujah Halle - lu - jah .

- lujah a-men Halle - lujah amen amen Halle\_lujah Halle - lu - jah .

- lujah a-men Halle - lujah amen amen Halle\_lujah Halle - lu - jah .

- lujah a-men Halle - lujah amen amen Halle\_lujah Halle - lu - jah .

- lujah a-men Halle - lujah amen amen Halle\_lujah Halle - lu - jah .

- lujah amen Halle - lujah amen amen Halle-lujah Halle - lu - jah .

## Redemption .

Adg<sup>o</sup>. End of 2<sup>d</sup>. Act



Act the 3<sup>rd</sup>

Recit:

Now when the full - nefs of time was come, Jofeph with

Mary his ef - pouf - ed Wife went up from Galilee out of the

City of Nazareth unto Ju - de - a, unto the City of David,

which is called Bethlehem be - caufe he was of the Houfe and

lineage of David and while they were there the Days were accomplished

that she should be de - liver'd and she brought forth her first born

Son and wrapped him in fwaddling Cloaths and laid him in a Manger be -

- caufe there was no room for them in the Inn.



Alcina

Larghetto

(252)

V.1. V.2. Viola Bassi

Senza Fagotti

Vio:2<sup>o</sup>

Vio:1<sup>o</sup> Colla Voce

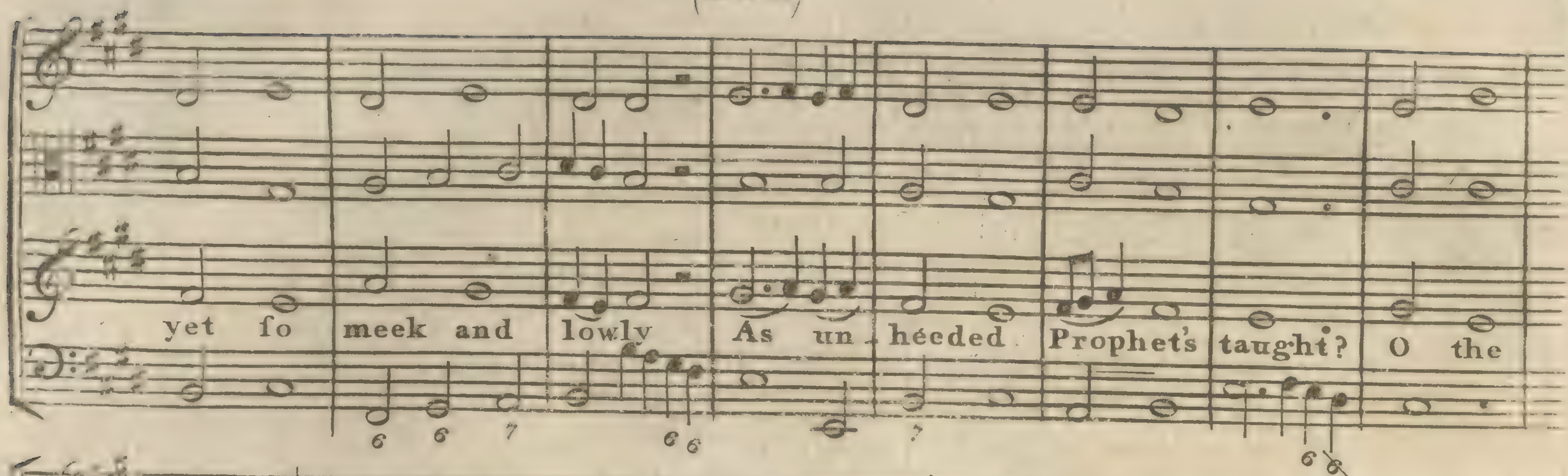
Where is this stupendous stranger, Nymphs of  
Lead me to my Master's Manger, Shew me

So - ly - ma ad - vife, O most mighty O most ho - ly Far a -  
where my Saviour lies,

- bove the Seraphs thought, Far a - bove the Seraphs thought, Art thou

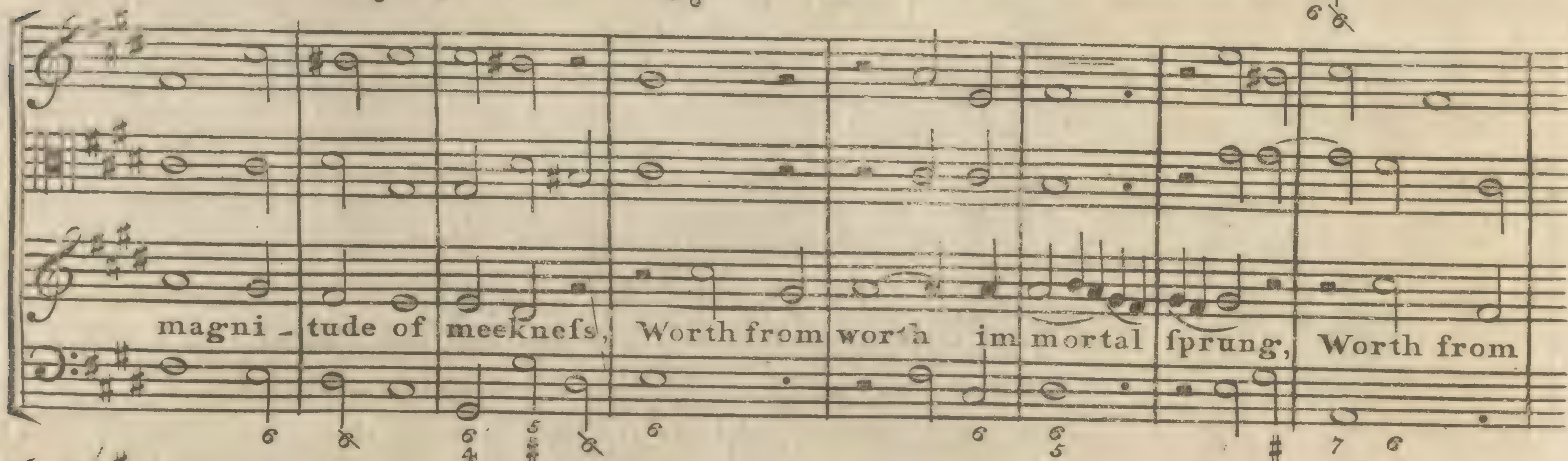
Redemption





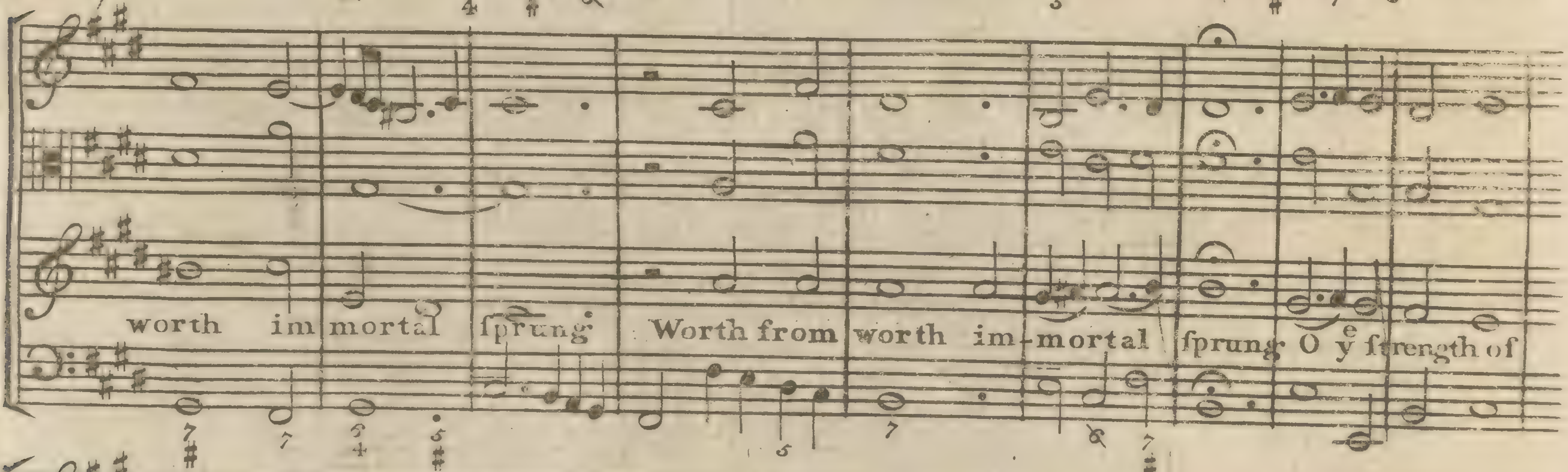
yet fo meek and lowly As un heeded Prophets taught? O the

6 6 7 6 6 7 6 6



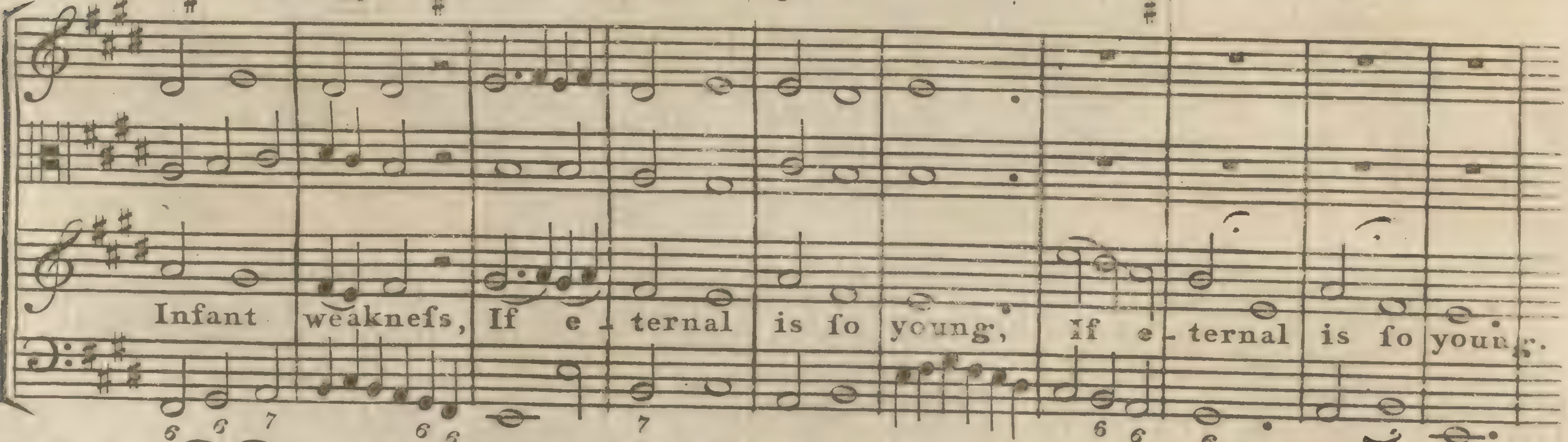
magni - tude of meekness, Worth from worth im mortal sprung, Worth from

6 6 7 6 6 7 6 6



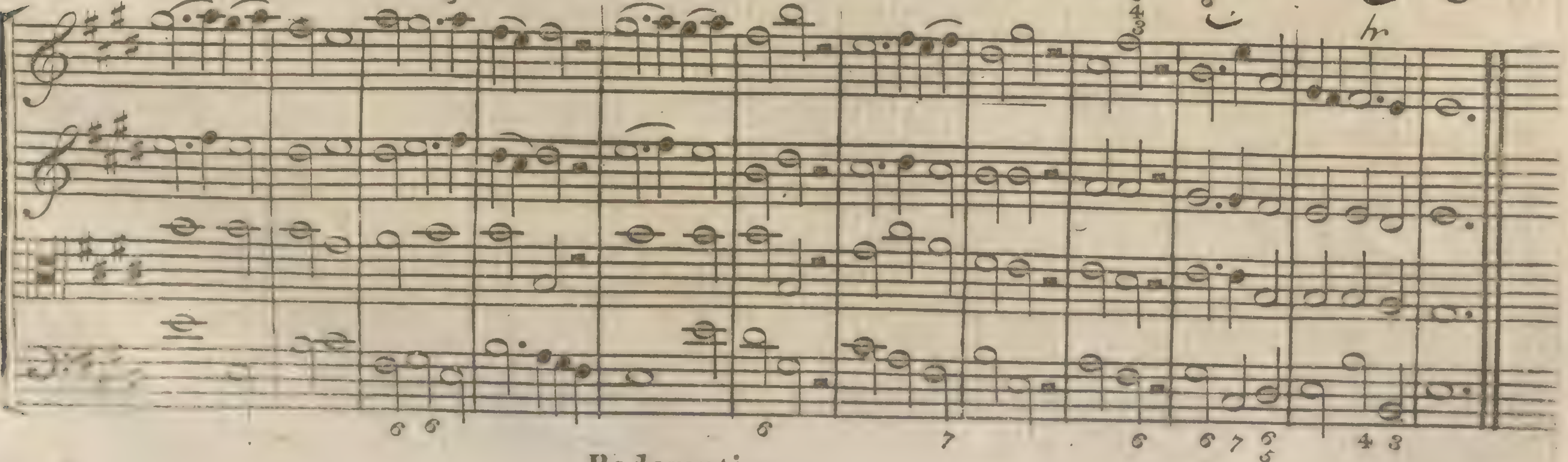
worth im mortal sprung: Worth from worth im mortal sprung O y strength of

7 7 6 6 7 6 6 7 6 6



Infant weakness, If e - ternal is fo young, If e - ternal is fo young.

6 6 7 6 6 7 6 6



Redemption

6 6 7 6 6 7 6 6



Recit:

In the Days of Herod the King behold there came wise Men from the

east to Jerusalem, saying, where is he that is born King of the

Jews! for we have seen his Star in the east and are come to worship him.

Alexander  
Balus

Vio: 1<sup>o</sup>  
Vio: 2<sup>o</sup>  
Viola  
Voce  
Violonc:  
Larghetto  
Pizz: Sen: Bassoons.

There be-neath a lowly shed they found the Heavenly Infant laid, Their richest  
Redemption



gifts before him spread and humblest a - doration paid.

Their richest gifts before him spread and humblest a - doration paid.

There be - neath a lowly shed Their richest

gifts before him spread and humblest adoration paid, There be -

T.S.

Redemption



neath a lowly shed they found the Heavenly Infant laid, their richest gifts before him

spread and humblest adoration paid Their richest gifts before him spread and humblest

adora-tion paid and humblest humblesta-do-ration paid.

Redemption



Recit: Accomp.<sup>d</sup> (257)

(D<sup>r</sup> Arnold)

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Viola

Voce

Bassi

First system of musical notation, measures 1-4. The score includes staves for Violin 1, Violin 2, Viola, Voice, and Bass. Dynamics include *f*, *p*, *pp*, and *f*. The bass staff includes figured bass notation: 6, 6/5, 6, and 6. The word "And" appears at the end of the system.

Second system of musical notation, measures 5-8. The score includes staves for Violin 1, Violin 2, Viola, Voice, and Bass. Dynamics include *f* and *p*. The lyrics "Jefus went about doing good unto all Men" are written under the voice staff. The word "Redemption" is written below the bass staff.

Redemption



First system of musical notation, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a triplet of eighth notes in the first measure. Dynamics include *f* (forte) in measures 1, 2, and 3. The lyrics "He fought not his own glory but the glory of his" are written under the vocal line in measure 3.

*f* He fought not his own glory but the glory of his

Second system of musical notation, measures 5-8. The score continues in G major and 4/4 time. Dynamics include *p* (piano) in measures 5, 6, and 7, and *f* (forte) in measures 6 and 8. The lyrics "Father T.S. And he wrought Salvation unto" are written under the vocal line in measures 7 and 8.

Father T.S. And he wrought Salvation unto

Third system of musical notation, measures 9-12. The score continues in G major and 4/4 time. The lyrics "all working great mi-racles and his works bore witness of him." are written under the vocal line in measures 9-12. The piano part includes a triplet of eighth notes in measure 9. The system concludes with a double bar line.

all working great mi-racles and his works bore witness of him.



nr  
nr Opus  
Sine

259

Larghetto

Senza Fagotti

He was Eyes unto the blind he was Feet unto the

lame he was Eyes unto the blind he was feet unto the lame he was Feet unto the

lame he healed their sickness and eased all their sorrows and eased all their

for rows eased all their sorrows

he was Eyes unto the blind unto the blind he was Eyes unto the blind unto the

Redemption



blind he was Feet unto the lame he healed all their sickness and eased all their

6 5 6 6 7 9 6 6 6 6 6

4 3 4 5 4 8 5

forrows he was Eyes unto the blind was Eyes unto the blind he

6 6 5 6 6 6 7 6 4 3 6

5 # 5 5

healed their sickness and eased all their forrows and eased all their

6 6 6 6 5 6 5 6 7 6

5 4 3 4 3 4

forrows he was Eyes unto the blind he was Feet unto the lame and eased all their

7 6 6 6 6 4 6 6 5 3

2 6 4 3

Ad<sup>o</sup>

forrows.

6 6 5 6 5 6 5 6 6 5

4 3 5 5

Redemption

6 6 6 6 6 5

4 5



Recit: Acc.<sup>d</sup>

(261)

(D<sup>r</sup>. Arnold.)

V. 1.<sup>mo</sup>  
V. 2.<sup>do</sup>  
Viola  
Voce  
Bassi

*p*

When the time drew near that all things that were

written concerning the Son of Man should be accomplished that

*p* *f*

he should be deliver'd unto the Gentiles

*f* T.S. 6<sup>b</sup> # T.S.

And he mocked and spit upon

*f* T.S.

And that they should

Redemption



(262)

All<sup>o</sup>

Andante

scourge him and put him to death and on the third Day he should rise a

*f* *p* *f* *p*

All<sup>o</sup> *bz* *f* *p* Andante

- gain Then Jesus went up to Je- rusalem and a very great

*f* *a tempo* *mo* *f*

T.S.

multitude spread their Garments in the way o- thers cut down

6

Branches from the Trees and spread them in the way and the

6

multitude that went be- fore and that follow'd after cried faying

2 4+ 6

Redemption



Chorus

(263)

(Athalia)

Trom. 1.  
 Trom. 2.  
 Drums  
 Corni in A  
 Oboe 1.  
 Oboe 2.  
 Fagotto 1.  
 Fagotto 2.  
 Viol: 1.  
 Viol: 2.  
 Viola  
 Sopran  
 Alti  
 Tenori  
 Bassi  
 Violoncello  
 Contrabasso

Hofanna Hofanna to the Son of David.  
 Hosanna Hosanna to the Son of David.  
 Hosanna Hosanna to the Son of David.  
 Hofanna Hofanna to the Son of David.

Hofanna Ho  
 Hosanna Ho  
 Ho - fan -  
 Hosanna Ho  
 Hofanna Ho

6 6 6 6 5 6

Redemption



A musical score for a hymn, page 264. The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a 4/4 meter. The lyrics are: "Hosanna to the Son of David". The score is divided into four systems, each with four staves. The first system contains instrumental introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment is written in the right hand of the piano. The lyrics are: "Hosanna to the Son of David".

fanna Hofanna Hofanna Ho - fan - na to the Son of David  
sanna Hosanna Hofanna to the Son of David Hofanna to the Son of David  
san - na to the Son of David Hosanna to the Son of David  
- sanna Hosanna Hosanna to the Son of David Hosanna to the Son of David  
- fanna Hofanna Hofanna to the Son of David Hofanna to the Son of David

Redemption 6 6 6 6 6 6 5



Handwritten musical notation for a hymn. The page features multiple staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staves. The hymn is "Blessed is he that cometh in the name of the Lord".

Lyrics:

Blessed is he  
 blessed blessed is he that cometh that cometh in the name of the  
 Blessed is he  
 bless-ed blessed is he that cometh that cometh in the name of the  
 Blessed is he  
 bless-ed blessed is he that cometh that cometh in the name of the  
 Blessed is he  
 blef - sed is that cometh that cometh in the name of the  
 Blessd is he  
 blefsd blefsd is he that cometh that cometh in the name of the

Redemption 6 6 6 6 6 6



Lord that cometh in the name of the Lord Ho - fan - - -

Lord that cometh in the name of the Lord Hosanna Hosanna Hosanna

Lord in the name of the Lord Hosanna Hosanna Hosanna

Lord that cometh in the name of the Lord Hosanna Hosanna Hosanna

Lord that cometh in the name of the Lord Hosanna Hosanna Hosanna

6 6 6 6 6



This musical score is for a hymn, numbered (267). It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a keyboard accompaniment. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "na blessed blefised is he that cometh in the name of the Lord Ho - to y Son of David blessed blessed is he that cometh in the name of the Lord Ho - to y Son of David blessed blessed is he that cometh in the name of the Lord Ho - to y Son of David blefised blefised is he that cometh in the name of the Lord Ho -". The score features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are printed below the vocal staves, and the keyboard part is at the bottom. The word "Redemption" is written at the bottom left, and "T.S." is at the bottom right.

na blessed blefised is he that cometh in the name of the Lord Ho -  
to y Son of David blessed blessed is he that cometh in the name of the Lord Ho -  
to y Son of David blessed blessed is he that cometh in the name of the Lord Ho -  
to y Son of David blessed blessed is he that cometh in the name of the Lord Ho -  
to y Son of David blefised blefised is he that cometh in the name of the Lord Ho -

Redemption T.S.



Musical score for hymn (268). The score is written for four voices (Soprano, Alto, Tenor, Bass) and a four-part instrumental setting. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are:

- fanna to the Son to the Son of David blest is he that cometh in the  
 - fanna to the Son to the Son of David bles - sed is he that cometh in the  
 - na to the Son the Son of David bles - sed is he that cometh in the  
 - fanna to the Son to the Son of David bles - sed is he that cometh in the  
 - fanna to the Son to the Son of David blest is he that cometh in the

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are printed below the vocal staves.



name of the Lord Hosanna to the Son of David blessed is he - - - that

name of the Lord Hosanna to the Son of David blessed is he is he that

name of the Lord Ho - - - fan - - -

name of the Lord Hosanna to the Son of David blessed is he is he that

name of the Lord Hosanna to the Son of David blessed is he is he that

6 6 Redemption 6 6 6



cometh in the name of y Lord Ho fan - - - na Ho

cometh in the name of the Lord. blefsted is he that cometh in y name of the Lord Ho

- na in the name of the Lord. blefsted is he that cometh in the name of the Lord Ho

cometh in the name of the Lord. blefsted is he that cometh in the name of the Lord Ho

cometh in the name of y Lord blefsted is he that cometh in y name of the Lord Ho

6 6 6 6 6 6 6

Redemption



## Redemption







Recitative

The People at Je ru - falem and their

Rulers because they knew him not nor yet the

Voices of the Prophets which are read ev'ry Sabbath Day

they have ful-filled them in condemning him.

Air

Oradamia

admirably  
Performed  
by

Mr Barkman

Violini

Viola

Larghetto

Voce

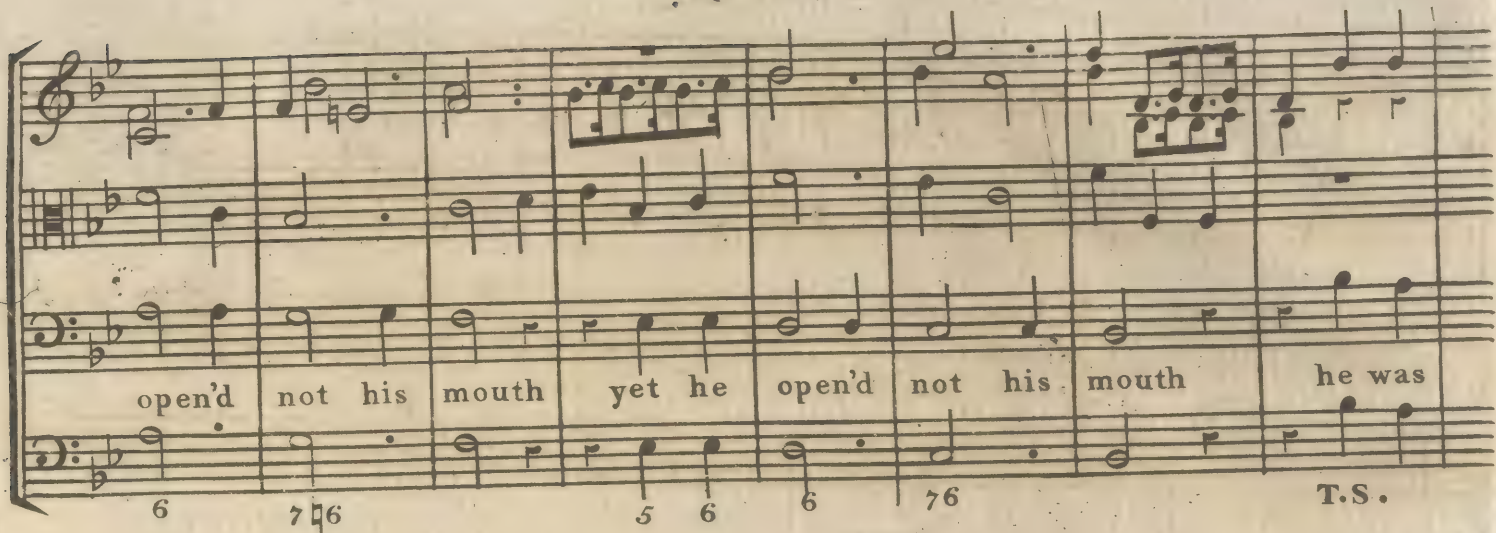
Bassi

He was brought as a Lamb to the slaughter and as a Sheep as a

Sheep to the sacrifice yet he open'd not his mouth yet he

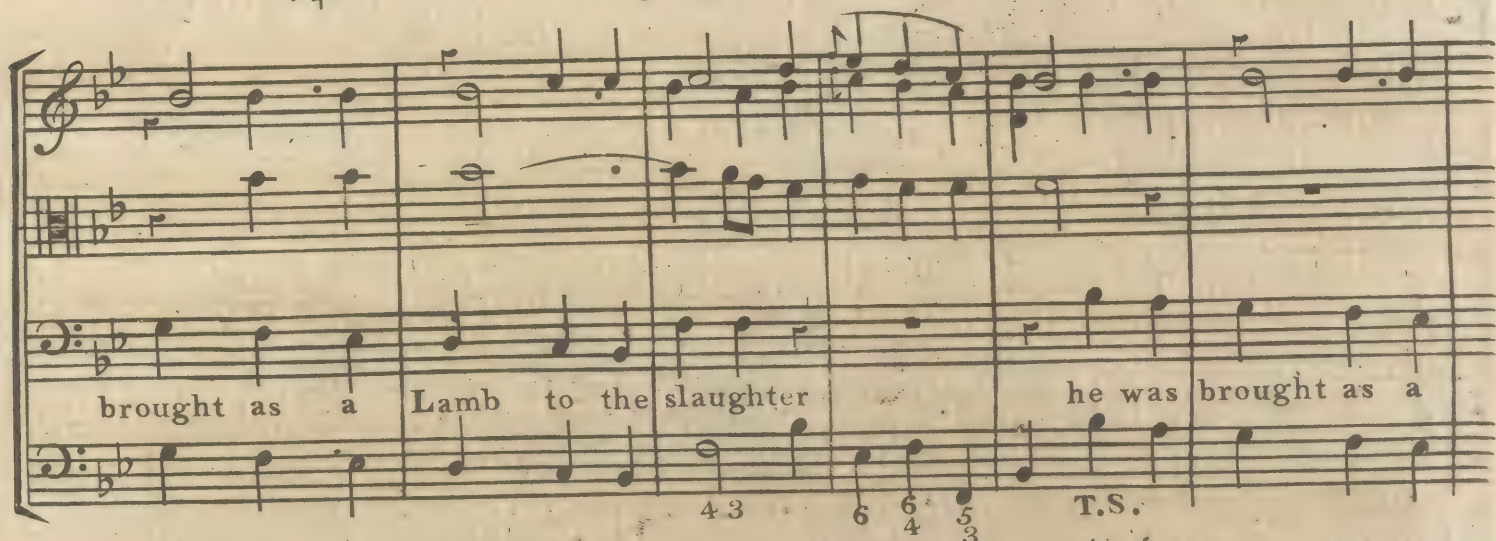
Redemption.





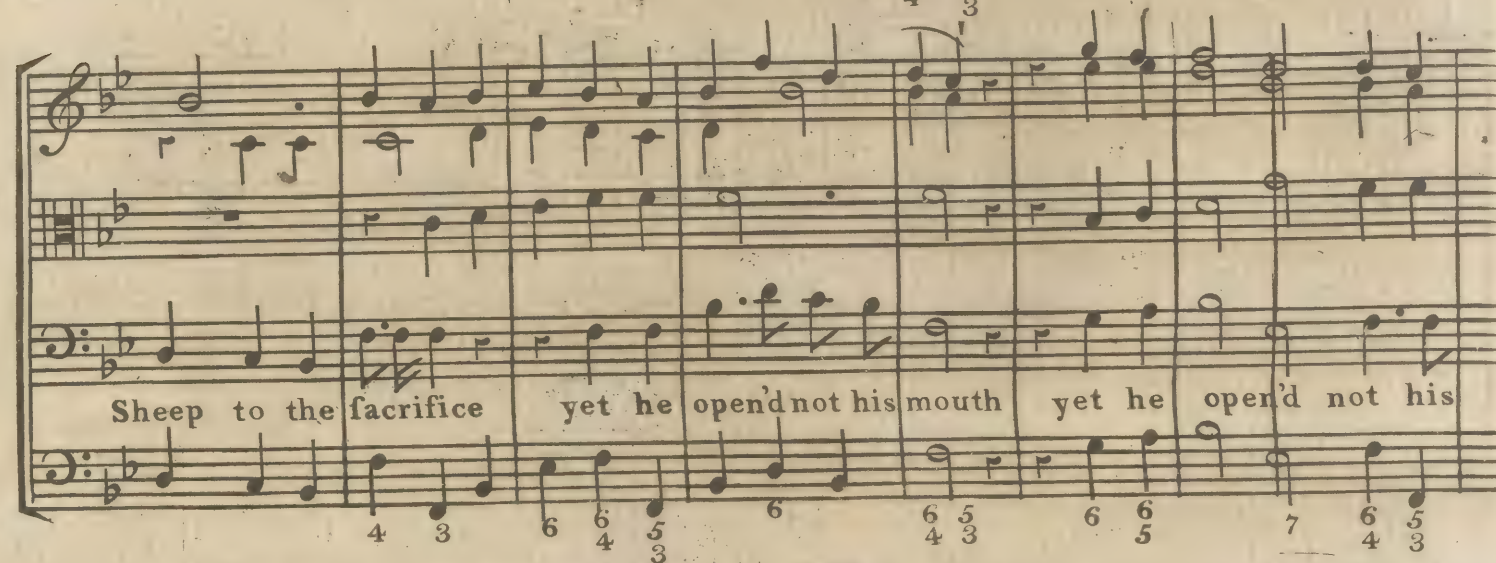
open'd not his mouth yet he open'd not his mouth he was

6 7 6 5 6 6 7 6 T.S.



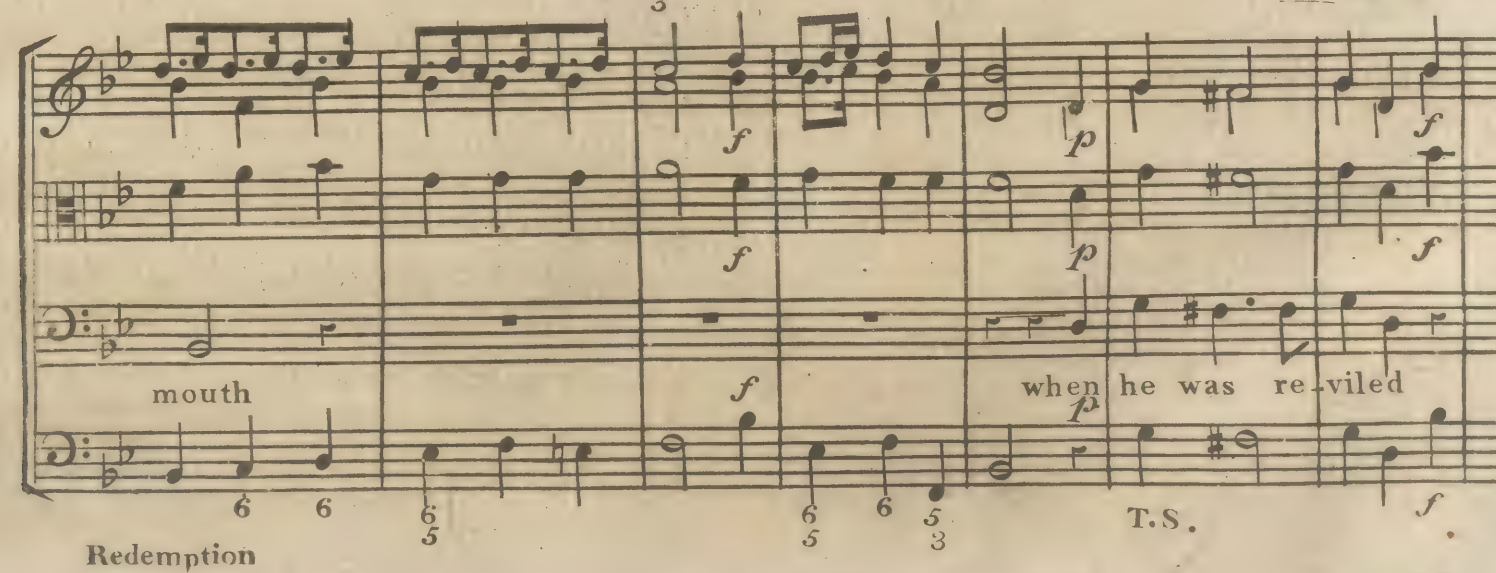
brought as a Lamb to the slaughter he was brought as a

4 3 6 6 4 5 3 T.S.



Sheep to the sacrifice yet he open'd not his mouth yet he open'd not his

4 3 6 6 4 5 3 6 6 4 3 6 6 5 7 6 4 3



mouth when he was reviled

6 6 6 5 6 6 5 3 T.S.

Redemption



*p*

re - viled not a - gain when he was re - viled re - viled not a - gain

*p*

when he suffer'd he threaten'd not when he suffer'd he threaten'd not but com -

6 #6 4 # 5 6 5 6 5

- mitted him - self to him that judg - eth righteously when he was re -

6 6 4 4 6 # T.S.

- viled re - viled not a - gain when he suffer'd he threaten'd not but com -

6 5 6 5 #



- mitted him self to him that judgeth righteously

he was

brought as a Lamb to the slaughter and as a Sheep to the

sacrifice yet he open'd not his mouth yet he open'd not his mouth

Redemption

*f* *p* *T.S.* *p*

6 3 3 6 6 6 4 6 4 #

6 4 6 # T.S. p

6 6 3 4 5 6 b7 6

6 7 6 5 6 6 7 6



he was brought as a Lamb to the slaughter he was

T.S. 4 3 6 6 5 5 4 3 T.S.

brought as a Sheep to the sacrifice yet he opened not his mouth

4 3 6 6 5 6 6 5 3

yet he opened not his mouth

6 6 5 7 3 f 7 6 5 6 6 5 6 5 6

Resurrection

p 5 - 6 6 6 4 3



Recit:

Behold it is Christ that is risen from the Grave, who was or -

- dained by God to be the Judge of the Quick and the Dead.

Chorus

from the  
Chandos  
i Drum

Corni

Oboi

Fagotti

Violini

Viola

Soprani

Alti

Tenori

Bassi

Tutti  
Bassi

Redemption

All<sup>o</sup> ma non troppo



in the glory of the Father in the glory of the  
 in the glory of the Father in the glory the  
 God in the glory of the Father in the glory the

6 4 3      6 4 3      6 4 6 3



This musical score is for hymn (280) and is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of 16 measures. The lyrics are: "Father he sitteth at the right hand of God in the glo - - ry of the Father in the glo - - ry of the Father the glo - - ry of the Father in the glo - - ry of the Father". The piano accompaniment features a steady bass line and a more active treble line with various chords and melodic fragments. The page number (280) is centered at the top. The lyrics are printed below the vocal staves, with hyphens indicating long notes. The piano part is written on a grand staff (treble and bass clef). The bottom of the page includes the word "Redemption" and some numerical markings (6, 7, 8) under the piano part.

Father he sitteth at the right hand of God in the

Father he sitteth at the right hand of God in the

glo - - ry of the Father in the glo - -

- - ry of the Father the glo - -

glory of the Father in the glo - -

Redemption 6 7 8



glory  
glory of the Father in the glory of the  
ry he sitteth at the  
ry in the glo - ry of the Father he sit - teth at the  
ry of the Father he sitteth at the

6 7 6 7 6 7 6 5



The musical score is written for a choir or organ, featuring multiple staves. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are distributed across several staves, with some lines of music containing no lyrics. The lyrics are: "ry he sitteth at the right hand of God in the glo", "Fa - ther he sitteth at the right hand of God in the", "right hand in the glo", "right hand of God in the glory in the", and "right hand of God in the glo". The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. The lyrics are written in a serif font, and the music is in a traditional style.

ry he sitteth at the right hand of God in the glo

Fa - ther he sitteth at the right hand of God in the

right hand in the glo

right hand of God in the glory in the

right hand of God in the glo

6 5 4 6 4 6



A musical score for a hymn, page 283. The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "glory of the Father the glo - ry the - ry of the Father he sitteth at the right hand of the Father". The score features various musical notations including notes, rests, and accidentals. At the bottom of the page, there are numerical figures: 4 2 6 4 2 6 7 8 4 3 7 4 3.

glory of the Father the glo - ry the - ry of the Father he sitteth at the

glory the glo - ry of the Father

4 2 6 4 2 6 7 8 4 3 7 4 3



The musical score is written for a choir and instruments. It features ten staves. The first two staves are for voices (Soprano and Alto), the next four for voices (Tenor and Bass), and the last four for instruments (likely strings or woodwinds). The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be common time (C). The lyrics are: "glo - ry in the glo - ry the glo - right hand of God in the glo - he sit - teth at the right hand of God". The music is a hymn, with a steady, rhythmic melody. The lyrics are printed below the vocal staves.

glo - ry in the glo - ry the glo -  
right hand of God in the glo -  
he sit - teth at the right hand of God

Redemption



## References



ry he sitteth at the right hand of God in the

ry he sitteth at the right hand of God in the

ry he sitteth at the right hand of God in the

he sitteth at the right hand of God in the

he sitteth at the right hand of God in the

43 43 43 4#3 6 6 6 # 6 6 7 -



glo - - - - - ry of the Father the glo - - - - -

glo - - - - - ry of the Father the glo - - - - -

glo - - - - - - ry of the Father the glo - - - - -

glo - - - - - ry of the Father the glo - ry glo - ry

glory the glory the glory the glory of the Father

Recen. 7 7 7 6 5 4 2 6 5 Org:



The musical score is written on 15 staves. The first 12 staves are instrumental, featuring a variety of note values, rests, and accidentals. The last three staves (13-15) contain vocal parts with lyrics. The lyrics are: "of the Father in the glory in the glo - ry of the", "in the glory in the glo - ry of the", and "Redemption". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and time signatures (4/4, 3/4, 6/8). The word "tutti" is written below the first staff of the vocal section. The word "Redemption" is written below the last staff of the vocal section.

of the Father in the glory in the glo - ry of the  
in the glory in the glo - ry of the  
Redemption



This musical score is for a hymn, numbered (289). It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of 12 measures. The lyrics are: "Father the glo - - ry of the Father he sitteth at the Father the glo - - ry of the Father he sitteth at the Father the glo - - ry the glory the". The piano accompaniment features a steady bass line and a more active treble line with various melodic patterns. At the bottom of the page, the word "Redemption" is printed, followed by a series of numbers: 6, 4, 5, 2, 6, 7, 8, 8, 3, 3, which likely represent fingerings or other performance instructions.

Father the glo - - ry of the Father he sitteth at the

Father the glo - - ry of the Father he sitteth at the

Father the glo - - ry the glory the

Redemption

6 4 5 2 6 7 8 8 3 3



right hand of God in the

right hand of God in the

ry he sitteth at the right hand of God in the glo

ry of the Father he sitteth at the right hand of God in the glo

6 # 6 6



This musical score is for hymn (291). It features a key signature of one sharp (F#) and a common time signature (C). The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "glo - ry of the Father in the glo - ry of the glo - ry of the". The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there are numerical figures: 6, 6, 4, #3, 6, 4, 3, 7, #, 6, 4, #3. The word "Redemption" is printed at the bottom left.

glo - ry of the

glo - ry of the

glo - ry of the

glo - ry of the

6 6 4 #3 6 4 3 7 # 6 4 #3

Redemption



Father the glo - ri - a - ti - o - ni - a -  
Father the glo - ri - a - ti - o - ni - a -  
Father he sitteth at the right hand of God in the  
Father he sitteth at the right hand of God  
Father he sitteth at the

Organ tutti



The musical score is written for a choir and keyboard. It features several staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs with a key signature of one sharp (F#). The keyboard part is written in treble and bass clefs. The lyrics are: "glo - ry the glo - - ry the glo - - ry the glory in the right hand of God in the glo". The score includes figured bass notation at the bottom: 6, 4 2 6, 7 6, 7 6, 7 6, 7 6.

glo - ry the glo - - ry the glo - - ry the glory in the

right hand of God in the glo

6 4 2 6 7 6 7 6 7 6 7 6

The Ascension



This musical score is for hymn (294), featuring a four-part vocal setting in G major. The score is arranged in two systems of four staves each. The first system contains the vocal parts and a piano accompaniment. The second system continues the vocal parts and includes the lyrics. The lyrics are: "ry the glo - ry in the", "ry the glo - ry in the", "glo - ry of the Father the glory of the Father in the", "ry of the Father the glo - ry of the Father in the". The piano accompaniment is in the right hand, and the vocal parts are in the left hand. The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the page, there are some additional markings: "6", "6", "6", "6", "4", "3", "6", "4", "3", "6", and the word "Redemption" with a plus sign and a fraction "3/4".

ry the glo - ry in the

ry the glo - ry in the

glo - ry of the Father the glory of the Father in the

ry of the Father the glo - ry of the Father in the

6 6 6 6 4 3 6 4 3 6

Redemption +  $\frac{3}{4}$



## Redemption



Aria

V.1.

V.2.

Viola

Voce

Bassi

**Largo**

Senza Fagotti

Ho - ly

holy Lord God Almighty holy holy who was and is - and is to

come holy holy Lord God Almighty God Almighty ho - ly

Lord who was and is to come holy God Almighty who



was and is to come who shall not

Glorify thy name for thou only art holy thou only art the Lord thou

only art holy thou only art the Lord for thou only art

holy thou only art the Lord ho-ly holy Lord God Almighty

ho-ly holy who was and is and is to come holy

Redemption



holy Lord God Al-mighty God Al-mighty ho-ly Lord

6 6 4 5 4 3 2 6 6 6 3 3 4 8 8 3 3

who was and is to come holy God Al-mighty who

6 6 4 3 6 4 5 3 6 6 6 4 6 6

was and is to come.

4 3 f 6 8 6 6 6 6 4 3



Recit:

Forasmuch as Christ our paschal Lamb did offer himself a willing

sacrifice to God for the remission of our sins whereby he hath re

deemed us and now sitteth at the right hand of God making intercession

Trum: 1°

Trum: 2°

Oboe: 1°

Oboe: 2°

Vio: 1°

Vio: 2°

Viola

Basso //

for us. therefore with Angels and Arch Angels

*f*

Redemption



and with all the company of Heav'n we laud and magnify thy glorious

4+  
2

name praising God and saying



Tribulation.

(301)

Score for various instruments and voices, measures 1 through 8. The instruments listed on the left are:

- Tromba 1.<sup>o</sup>
- Tromba 2.<sup>o</sup>
- Hautb 1.<sup>o</sup>
- Hautb 2.<sup>o</sup>
- Violonc:<sup>o</sup>  
Bassono
- Viol: 1.<sup>o</sup>
- Viol: 2.<sup>o</sup>
- Viola
- Canto 1.<sup>o</sup>
- Canto 2.<sup>o</sup>
- Alto 1.<sup>o</sup>
- Alto 2.<sup>o</sup>
- Tenore 1.<sup>o</sup>
- Tenore 2.<sup>o</sup>
- Basso 1.<sup>o</sup>
- Basso 2.<sup>o</sup>
- Tutti

The music is written in G major (one sharp) and common time (C). The vocal parts (Canto, Alto, Tenore, Basso) are mostly silent, indicated by whole rests. The string parts (Violoncello, Bassoon, Violins, Viola) play a rhythmic pattern of eighth and sixteenth notes. The woodwind parts (Trombones, Oboes) are also silent.

Redemption



This musical score is for hymn (302) and is written for a choir and organ. It consists of 15 staves. The first four staves are for the Soprano, Alto, Tenor, and Bass vocal parts, respectively, all in treble clef with a key signature of one sharp (F#). The fifth staff is for the Organ, in bass clef with the same key signature. The organ part features a complex, flowing melody with many sixteenth and thirty-second notes. The sixth and seventh staves are for the Soprano and Alto vocal parts, respectively, in treble clef. The eighth and ninth staves are for the Tenor and Bass vocal parts, respectively, in bass clef. The tenth through fourteenth staves are for the Organ, in bass clef, and each of these staves has the lyrics "Glo - - - - - ry" written below the notes. The fifteenth staff is for the Organ, in bass clef, and also has the lyrics "Glo - - - - - ry" written below the notes. The word "Redemption" is written at the bottom left of the page.

Redemption



This musical score is for a piece titled "Redemption". It consists of 15 staves. The first four staves are instrumental, likely for a string quartet, with treble and bass clefs and a key signature of one sharp (F#). The fifth and sixth staves feature a more complex, rapid melodic line, possibly for a violin or flute, with dynamic markings *p* (piano) and *f* (forte). The remaining nine staves are vocal parts, each with a treble or bass clef and a key signature of one sharp. The vocal parts enter with the lyrics "Glo - - - - - ry" on a long note. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Redemption



This musical score is for hymn (304). It features a key signature of one sharp (F#) and a common time signature (C). The score is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a series of sixteenth-note arpeggiated figures in the right hand, marked with a forte (f) dynamic. The vocal parts enter with a simple melody of half and whole notes. The lyrics are: "Glo - - - - ry be to the Father Glo - - ry be to the". The score consists of 14 staves. The first four staves are for the vocal parts, and the remaining ten staves are for the piano accompaniment. The piano part includes a final sixteenth-note arpeggiated figure in the right hand at the end of the piece.

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the

Glo - - - - ry be to the Father Glo - - ry be to the



This musical score is for hymn (305). It features a variety of staves: five vocal staves at the top, two piano accompaniment staves with intricate sixteenth-note patterns, and seven additional staves for voices or instruments. The lyrics "Fa-ther Glo-ry" and "Glory be to the Son." are repeated across the lower staves. The key signature has one sharp (F#), and the time signature is 4/2. The score concludes with a numerical sequence: 4, 2, 6, 7, 6.



[illegible]

## Redemption

4 6 7 8



Tromba

1. e 2.

Viol: 1.

Viol: 2.

Viol: 3.<sup>d</sup>

Viola

As it was in the begining is now and ever shall be world with

As it was in the begining is now and ever shall be world with

A men A

A men A

out end Amen A

out end Amen A men A

6 5 6 5 6 5 6 5 4+ 6 7 5

Redemption



This musical score is for hymn (308) and is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the main body of the hymn, with the lyrics: "men as it was in the be-gining is now and ever shall be world without end". The second system contains the concluding phrase, "A-men A-men A-men as it was in", followed by a final cadence. The piano accompaniment is written in the right hand, and the vocal parts are written in the left hand. The score includes various musical notations such as notes, rests, and bar lines. The word "Redemption" is written at the bottom left of the page, and the numbers 6, 5, 6, 4, 2, 6, 7, 6 are written at the bottom right, likely indicating fingerings or a specific musical sequence.

men as it was in the be-gining is now and ever shall be world without end

A-men A-men A-men as it was in

Redemption

6 5 6 4 2 6 7 6



the begining is now and ever shall be world without end A - men A

As it was in A

men a

men a

the begin - ing is now and ever shall be world without end a

Redemption

6<sub>5</sub> 6<sub>5</sub> 6<sub>5</sub> 6<sub>5</sub>

Detailed description: This is a page of a musical score, numbered 309. It contains two systems of music. Each system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The lyrics are: 'the begining is now and ever shall be world without end A - men A', 'As it was in A', 'men a', 'men a', and 'the begin - ing is now and ever shall be world without end a'. The word 'Redemption' is written at the bottom left. At the bottom right, there are four figures '6<sub>5</sub>'.



men a - men a - men a -  
men  
men a  
as it was in the be - gining is now and ever shall be world without end a -  
men as it

7 6 7

men a - men a -  
men a - men  
men as it was in  
was in the be - gining is now and ever shall be world without end a - men a -

Redemption 7 6 4 6 4 6 7 8



(311)

men a men a

the begin-ning is now and ever shall be world without end a men a

men as it was in

4 3 4 6 9 3 6 5 9 8 4 6

men a men a

the be-gining is now and ever shall be world without end a

Redemption

7 6 7 6 7 6 7 6



men a men a men a men a as it was in the be-

gining is now and ever shall be world without end a men a men a men a

Redemption

7 6 4 6 7 6 7 6 4 7



(313)

a - men a - men

- men a - men a - men

a - men a - men

as it was in the begining is now & ever shall be & ever shall be

as it was in the begining is now & e ver shall be

7 6 5 6 6 6  
4 3 5 5 5

a - men as it

a - men as it

a - men as it

a - men as it

a - men as it

Redemption



was in the be-gining is now and ever is now and ever and ever shall be & e-ver e-ver ever shall  
was in the be-gining is now and ever is now and e-ver and ever shall be & e-ver e-ver ever shall  
was in the be-gining is now and e-ver is now and ever and e-ver shall be & e-ver e-ver ever shall  
was in the be-gining is now and ever is now and ever and e-ver shall be & e-ver e-ver ever shall  
was in the be-gining is now and ever is now and ever and e-ver shall be and e-ver shall

8 4 2 6 # 4 2 6 6 4 3 6 3 4 3 6 3 4 3 6 3 4

be world without end world without end with-out end a--  
be world without end world without end with-out end a--  
be world without end world without end with-out end a--  
be world without end world without end with-out end

Redemption 6 6 6 5

Adagio



The musical score consists of 12 staves. The first 11 staves are in treble clef with a key signature of one sharp (F#). The 12th staff is in bass clef with the same key signature. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and phrasing slurs. The vocal lines are interspersed with instrumental parts. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

men a - men a - men

men a - men a - men

men a - men a - men

a - men a - men a - men

a - men a - men



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The End















